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OCTOBER, 1940

Number 1

Contents

SHADOWS AND LIGHT, <i>Edwin H. Zeydel</i>	3
ON THE IMPRESSIVE POSSIBILITIES OF THE ENGLISH VOCABULARY, <i>Joseph Delcourt</i>	4
ITALIAN LITERATURE IN 1939, <i>O. A. Bontempo</i>	14
JUAN LUIS VIVES: A STUDY IN RENAISSANCE THEORIES IN METHODOLOGY IN FOREIGN LANGUAGE INSTRUCTION, <i>Dorothy M. Kress</i>	19
COGNATES AND THE MINIMUM STANDARD GERMAN VOCABULARY, <i>Bayard Quincy Morgan</i>	26
THE PLACE OF FOREIGN LANGUAGES IN A UNIFIED LIBERAL ARTS PROGRAM, <i>C. E. Aldrich</i>	31
STRATEGY AND THE READING METHOD, <i>Angelo P. Bertocci</i>	39
FOREIGN LANGUAGES IN JUNIOR COLLEGES, <i>Marcella Gosch</i>	44
THE TEACHING OF MODERN FOREIGN LANGUAGES IN THE UNITED STATES AND ABROAD, <i>Olivia Russell</i>	48
A SOURCE OF REALIA FOR FRENCH CLASSES, <i>William Marion Miller</i>	57
DOCTOR'S DEGREES IN MODERN FOREIGN LANGUAGES, 1939-40, <i>Henry Grattan Doyle</i> ..	58
MEETINGS OF ASSOCIATIONS.....	67
"WHAT OTHERS SAY—": Anthropology and Language Teaching in the High School; What Hope for Foreign Language, <i>Ernst W. Butterfield</i>	64
NOTES AND NEWS: Recommended Article; French Realia; The Language Leaflets; Grandgent Memorial Volume Planned; Special Classes for Spanish-Speaking High School Pupils; Delta Phi Alpha; "Checking Outside Reading".....	65
REVIEWS.....	67
Morgan, Wagner, <i>Deutsche Lyrik seit Rilke</i> (H. Leser), 67; Howe, <i>Elementary German Additional Vocabularies and Supplementary Exercises</i> (A. A. Ortmann), 68; Burk- hard, Downs, <i>Schreiben Sie Deutsch</i> (U. E. Fehlau), 68; Carter, McCary, Nollet, <i>La France d'Aujourd'hui et d'Hier</i> (W. A. Beardsley), 69; Sas, <i>Les Grands Savants Français</i> (M. Percy-Bowen), 69; McMahon, Krauss, Carter, <i>Explorations in French Literature</i> (V. Vestal), 70; Evans, Jones, <i>Prose and Verse Selections from Sixteenth Century French Authors</i> (R. H. Anacker), 71; Tappin, Crawford, <i>French Culture</i> (A. H. Bagg), 72; Schinz, <i>Nineteenth Century French Readings, Vol. II</i> (W. A. Beardsley), 72; Crow (ed.), <i>Cuentos Hispánicos</i> (S. Cuthbertson), 73; Biaggi, Sánchez y Escribano, <i>English Translations from the Spanish</i> (A. C. Jennings), 75; Alpern, Martel (eds.), <i>Diez Comedias del Siglo de Oro</i> (M. A. Buchanan), 75; Arjona, Arjona, <i>A Bibliography of Textbooks of Spanish Published in the United States (1795- 1939)</i> (J. N. Lincoln), 77.	
BOOKS RECEIVED.....	78

(An index for the periodical year is published annually. Beginning with its inception in 1929, *Educational Index* covers the subject-matter of the MODERN LANGUAGE JOURNAL.)

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NOTE—Readers are reminded that the relative order of articles in the *Journal*, does not necessarily carry implications as to the comparative merits of contributions. The *Journal* is equally grateful to all its contributors, past present, and potential, for their co-operation.

Shadows and Light

EDWIN H. ZEYDEL

Managing Editor, The Modern Language Journal

AS THE present editorial and business staff of *The Modern Language Journal* passes the half-way mark with this issue, it may be fitting to pause for a moment and glance into the past as well as into the future to see what has been accomplished and what may be in prospect. Without venturing any striking innovations, we have striven to continue the tried and true policies begun by our predecessors. In this endeavor we hope that we have presented the best available articles in our field, the most concise yet incisive book reviews procurable, and the most helpful items of news and opinion obtainable concerning our interests.

Thus far the saddest event during our incumbency, no doubt, has been the outbreak and continuance of the war in Europe. As teachers of the modern foreign languages we are deeply concerned about the preservation of those values, intangible as well as tangible, which are dear to our hearts. We are equally solicitous that America, and our students in particular, shall realize that these values are just as real and abiding during the stress of war as they are in happier days, that language and great literature live independently of current events, and that it is our duty never to lose our perspective and calm.

But happier events may also be recorded. One of the most heartening is the establishment, by the Modern Language Association of America, of a National Commission on Trends in Education, headed by Dean Henry Grattan Doyle. This Commission, encouraged by, and cooperating with such organizations as the American Council of Learned Societies, the American Council on Education, the Rockefeller Foundation, and Phi Beta Kappa, is industriously at work studying ways and means of counteracting those new dogmas in American education which are detrimental to the humanities and to our subject in particular. Another bright spot in the picture is the series of "Language Leaflets" published under the auspices of the National Federation of Modern Language Teachers and edited by Dean Doyle. They are being widely circulated among school administrators and cannot fail to impress the skeptics. Finally, we would announce that in this, the year of the twenty-fifth anniversary of our Federation and of the *Journal*, we are planning a considerably expanded, attractive, and, we hope, permanently valuable jubilee issue, to appear in January, 1941. It will contain, beside the usual features, articles of special interest, historical résumés by former Managing Editors of the *Journal*, by officers of the Federation past and present, as well as numerous photographs.

The times have changed since 1915, but our spirit remains fresh and undaunted.

On the Impressive Possibilities of the English Vocabulary

JOSEPH DELCOURT

Villa St. Jean, Puteaux (Seine), France

THE article which follows is due to the inspiration of Professor Grammont's *Traité de Phonétique*. The last part of that treatise, certainly an excellent guide to impressive phonetics, can be safely recommended as such to any one interested in that aspect of language. When the present writer read it, however, it seemed to him that Professor Grammont's developments, admirable as they were, did not provide a sufficient number of examples borrowed from English; besides they could not but ignore any attempt at statistics as well as any approach to a study of sources or of realizations in that special field. A well-known and remarkable chapter on the same subject in Professor Jespersen's *Language* also left out much that he thought was worthy of consideration. He was thus led to try and fill something of the gap and, through the mediation of Professor H. F. Dunham of Dartmouth College, was permitted by the Managing Editor to submit the results at which he had arrived to the readers of *The Modern Language Journal*. It is but fair, before launching upon his task, that he should send the expression of his warm thanks to both.

I

A full discussion of the subject under consideration would of course start from a detailed analysis. It would point out to begin with that part of the impressive value of a word may be due to the quantity of its central vowel and that such a word as *keel* or *crane* for example naturally suggests something long, just as such a word as *slap* or *pen* naturally suggests something short. The quality of the vowels would come next, and it would there be shown for instance that while the mere rending of the air is marked by a narrow vowel in *whip*, the fact that a fleshy substance is affected is expressed by the fuller one of *flog*. The consonants would then follow in due order, and it would be remarked that the stops, especially the breath stops, have something peremptory and almost final about them as in *chip* or *cut*, as distinct from—say the nasal in *clang* or the lateral in *bell* with their protracted sounds. And the greatest stress would be laid on the combinations of vowels and consonants, attention being drawn to what the elements of a word may have in common when they are all uttered in the same part of the mouth as in *thin* or to their mutual oppositions when they cannot be pronounced without more or less effort as in *scraggy*. Not only would the nature of the different sounds with their respective places of articulation thus have to be considered, but their respective places in the words or in the groups of words would also have to be examined before a complete survey of the

field could be obtained. We are afraid such an analysis, to be adequately treated, would involve us in developments far beyond the limits of an article, and we beg the reader to rest satisfied with the brief preliminary remarks he has just read.

The part played in the vocabulary by the impressive possibilities which we have suggested will occupy us first. It is natural to ask one's self how far words of the kind we have described are of frequent occurrence in English and also how far it can be said that they show an indubitable correspondence between sound and sense. An estimation of their number and of their value in that respect should not be merely a matter of personal feelings.

As far as we know no list of the impressive English words has ever been drawn up, and should such a list exist it would be open to much discussion. We should of course expect that a word which, representing a sound, brings to the ear an impression hardly distinct from that same sound e.g. *buzz*,—should find its place on the list in question, but should we feel equally disposed towards words the associations raised by which are less clear as is the case of *crane* for instance? *Babble* and *cackle*, *clatter* and *patter* would be rightly admitted, but what about *pebble* and *buckle*, *craggy* and *scraggy*, all of which no doubt have something in their favor, but the impressive character of which cannot be stated so precisely as that of the first? To such questions it can only be answered that in the interpretation of impressive words something must certainly be granted to imagination. There is such a thing as degrees of more or less impressiveness (or should we say expressiveness?) in words and that man would be clever indeed that could draw the exact line between those which affect the sense of hearing directly and those whose appeal, more or less indirect, is to human sensitiveness in general. But since the day when artists in language began to teach their hearers, or their readers, how to enjoy its secret possibilities, it has been natural that the class as a whole should have developed not in the estimation of the artists themselves to whom no list is necessary, but in that of laymen whom they have trained to listen to them. Such a word as *buzz* is practically sure to suggest what it means to anybody; such words as *bang* or *drum* are a little less clear though very clear still; others of the kind of *laugh* or *cough* may be a little subtler and it takes a somewhat refined ear to appreciate them, while others again, of the kind of *whist* or *hush*, only tell their secret to those who, ignoring the short vocalic sounds in their middle, choose to be affected only by the voiceless consonants around them. Others again almost seem to bring to the senses visual impressions together with the auditive: thus *scraggy* as it grates inharmoniously on the ear more or less conjures up to the eye the image of an unpleasantly angular person, and inversely *humpty-dumpty* can hardly be separated from the vision of plump, well-rounded forms. And finally there is no doubt that some words call up by the mere assembling of their sounds

an abstract impression along with the auditive and that the word *snippet* for instance, with what may be called its succession of thin elements, cannot but suggest an idea of exiguity.

Assuming, however, that a list might be drawn up after all and that it should not be limited to such words as reproduce natural sounds more or less exactly, we are now in a better position to answer the question of their comparative frequency in the English vocabulary. We may first have recourse to this witness or that, on condition that we remember that the choice of the witness is not indifferent, for the result of the statistics to be arrived at is likely to vary with the author consulted, the English of Dickens for example being likely to bring more elements to the list than the English of—say Macaulay. Leaving therefore out of consideration those writers of a too sharply marked character, we are free to select one less lively than the first and more concrete than the second—say Thackeray—and to examine a few pages taken at haphazard in his works, the word page representing a total of some three hundred and seventy five words. It would be wrong to believe that the enquiry, even conducted on the somewhat broad lines we have explained, leads one to high figures. The one we have undertaken has revealed the presence of only four words which may be described as impressive in each of those pages,¹—and it is true that about one half of the words in each page, as in all pages, are mere form-words, which except in special cases one does not expect to find impressive, but even after a deduction of that to us unimportant element the percentage remains a low one, hardly exceeding 2%. There is another way of establishing a proportion. Henry Bradley, who knew something about it, writes in the preface to *S-Sh* in *OED* that “the words from *S* to *Sgraffito* form a fairly typical specimen of the composition of the English vocabulary,—all its linguistic sources are copiously represented (in it), and probably in something like their average proportions.” Now, if, with our object in view, we examine that particular section of the vocabulary, the total we reach is somewhat different. We find that out of fourteen hundred full words² thirty three belong to the impressive kind—in other words we come to a higher percentage though a low one still, viz. a little more than 3%.³ It goes without saying that our estimation may be deemed arbitrary: we quite admit that it may be blamed either for taking in, or for leaving out, this word or that; as an approxima-

¹ The pages selected—at random—in the extracts published by George Bell & Sons (*Masters of Literature*) are pages 55, 137 and 221; the words we consider as being impressive are the following: *growled, loud, dumb, bawl-bundles, screaming, stamping, crying—strutted, baby, grumbling, through*.

² For the convenience of reference we have here used the *Concise Oxford English Dictionary* preferably to *OED*.

³ The words we consider as being impressive are the following: *sail, scarce, scarp, scatter, scissors, scoff, scold, scoop, scorn, scout (= deride), scowl, scrabble, scrag, scraggy, scrap, scrape, scratch, scrawl, scream, screamer, scree, screech, screw, scribble, scrimmage, scroll, scud, scuffle, search, secession, see-saw*.

tion, however, the result may have its value. And then a supplementary remark should be made. If, in spite of the low percentage to which either enquiry leads, there is not one person used to English that is not struck with the importance of the part played in it by its impressive words, it is natural to conclude that crude statistics can only reveal that importance partially. It is tempting to say that each of the words considered has at least a double value precisely because it is impressive. And it is certain that the value of impressive words does not depend upon their number alone, but chiefly upon the way in which writers or speakers know how to make use of them.

II

Before we see—or listen to—the impressive words at work in the language, it is fit that we should question them as to their origin. The usual sources, which suggest themselves at once, do not fail to provide their answer, and we find that *dip* for example comes under the Germanic element, *quash* under the Latin, *scout* (= deride) under the Scandinavian, *murmur* under the French, *hustle* under the Dutch. But we need not go very far in our enquiry to realize that the cut and dry divisions to which we have just referred are far from embracing all the terms that may arrest us. The word *scramble*, for example, may seem at first sight to be traceable to the Scandinavian source, still it is given by *OED* as of obscure origin, and no use of it has been found before 1586. Then what about such words as *hiss*, or *jerk*? We may no doubt—nay we must, in the last two cases mentioned and in a number of others,—talk about echoic words, or onomatopoeia, or as some will have it root-creation, but can that easy explanation account for all the terms about which the other one leaves us in the dark? The authority quoted above, viz. Henry Bradley, states in *The Making of English* that the process of root-creation has been widely used in Middle and Modern English and does not omit to give significant examples, accompanied by judicious commentaries. But neither his examples nor his commentaries can give us full satisfaction. In fact, after drawing up a first list,⁴ Bradley himself admits, when coming to a second, that some of the words contained in the latter may be said to have an etymology after all. It is natural that we should ask ourselves what sort of etymology he means.

The question is not always easy to answer because the ways of the language are somewhat erratic in this matter. It is evident that just as such a word as *belittle* is due to *little* by the addition of the prefix *be-*, such a

⁴ The list is reproduced here, italics being used for such words as can be said, after the data of *OED*, to be due to root-creation: bang, boo, boom (=hum), cackle, cheep, fizz, gibber, giggle, hiss, hum, mumble, pop, quack, rumble, simmer, sizzle, titter, twitter, whirr, whis, bow-wow, ding-dong, flip-flop, hee-haw, ping-pong, pom-pom, rub-a-dub, tick-tack, whip-poor-will. It will be observed that the words in italics, in other words those which are due to root-creation and are exclusively English, are far from being the most current. In the case of the others, analogous words can be found in one or several of the Germanic languages.

word as *pop* is, inversely, due to *popper* (itself an obvious case of onomatopoeia) by the suppression of the suffix *er*-; in the same way as the case just mentioned has something to do with the process of derivation the process of composition is discoverable in such a word as *drowndead*, dear to Mr. Peggotty. But what about the process of gradation in *chip-chap-chop*? There is no doubt that the three words are connected in the practice of to-day, the first applying to the cutting into pieces of small objects, while the second is used with a similar sense in the case of somewhat larger ones and the third is reserved to thick, heavy masses. But nothing allows us, strictly speaking, to ascribe the three to a common origin. Against our expectation *chip* is the one of the three words of which we have the latest evidence (1461-) though it is—perhaps—to be traced to Old English; as to *chap* (1325-) it is—perhaps—to be connected with other Germanic languages, and the last of the three, viz. *chop* (1362-), may be said by *OED* to be a variant of *chap*, but the dictionary limits itself to that statement without giving us further information. The history of *chip*, *chap*, *chop* is by no means clear.

The freedom of English extends in many other directions. Latin has supplied it with *title*, regularly formed from *titulus*, that is a title,—but Latin, medieval Latin at least, sometimes gives to *titulus* the sense of a little sign in writing and English has drawn from it that convenient doublet *little*. *Prick* belongs to a Germanic origin, but to a Romance one too and the influences of the two origins are somewhat confused and the less clear for the Celtic influences which perhaps mingle with the other two. Other words, such as *flog*, or *twang*, fall under no regular process, the first being apparently due to the slang of schoolboys and having something to do with *flagellare*, while the second represents a case of double onomatopoeia in which *tw*- reminds one of a rope suddenly pulled at and *ang* calls up an idea of protracted resonance. There are also cases which it is impossible to rank even under such a division as that of *flog* or *twang*, and for which one has to establish a class of *felices culpæ*. The word *sneeze* is well known in that connection: it seems to be due to a mis-reading of *s* for the initial *f* in the original *fnese*, whence the substitution for *fneze* (and also for *neeze* which existed once), of our *sneeze*, which no doubt is the most impressive of the three. Another interesting case is *glamour*, with the many associations it calls up, including those which connect it with the group of *gleam*, and *glare* and *gloom*, though *glamour* is merely a corruption of *grammar*.

From all that comes before it results that there is often some exaggeration in the use that may be made of the term root-creation when dealing with impressive words. Leaving out the case of such loans as English may have made from other languages—about which etymologists, it is true, often find it difficult to be quite precise—it seems that the greatest part of the words in question are more exactly due to the utilization of various processes applied to existing linguistic material. It is now to instinctive

modifications, now to more or less free combinations or imitations, and now even to mere felicitous chances that part of them at least are to be traced; if the list we have given in footnote no. 4. can convey a correct idea of the proportion represented by those various sources, it can be said that about one half of the impressive words are only half-creations, and it should be repeated here that the other ones are far from being the most important and the most widely used.

It is somewhat puzzling to notice the extent to which some impressive words deviate from the normal vocalic types which we have been taught are claimed by inflexible phonetic laws. Is it not in a sense by a violation of those laws that the word *moan*, which is a substantive, is turned into a verb, the verb we expect being *mean*—which in fact existed at a time—and how can we say *crane* when the oldest known example of the word shows not a long vowel but a short one, which does not seem to be liable to lengthening? No doubt the analogy of the noun must have prevailed over the regular formation of the verb—we can easily guess why—in the first instance, and the long vowel cannot but have been instinctively adopted from an oblique case in the second. Other apparent anomalies can also find their explanation. *Tittle* which we have already mentioned and which, contrary to *crane*, shows a short vowel, must have returned to Latin and, without encroaching upon the ground of *title*, created for itself a ground of its own. We need not be more puzzled by the verb *laugh*, though so distant in appearance from OE *hliehhan*. Of course, the analogy of the noun is here out of the question for the simple reason that the latter is apparently some eight hundred years later than the former, but both verb and substantive simply show the Anglian vowel, true to the root-vowel of the word, and thus, in spite of *hliehhan*, *laugh* is no more surprising than *teeny*, which some would wish to substitute for *tiny*—and by which in fact the meaning of the word is far better expressed. In those different cases, and it would apparently be easy to find others, it cannot be said that the phonetic laws have been violated: the fact is that the language has simply chosen to stand outside their sphere of influence.

The opposition between *tiny* and the more felicitous *teeny* raises another question. Though the word is exclusively modern, and though the vowel of *tiny* cannot therefore be said to be due to diphthongization, it is well known that in a number of cases the vowel shown by *tiny* is due to that process, and it may well be asked whether the change has proved unfelicitous elsewhere as it would have done in *tiny* if it were a descendant of *teeny*. Has, in other words, the diphthongization of *i* to *ai* been favorable to impressiveness or not? And, to put the question on a broader basis: Has the history of English sounds as a whole, examined from the point of view that occupies us here, proved a history of losses or a history of gains?

Here, as above when we tried to go by statistics, we should require, to answer the question, a detailed collection of data which we do not possess.

But the first twenty words in the lists we have before us, and which combine the two qualities of being unquestionably impressive and of occurring in the language as early as Old English times, can perhaps be taken as specimens. If we examine them in their alphabetical order first: [*bark, bell, breath, clatter, crab, crane, crisp, din, dip, drone, dumb, edge, gleam, gloaming, hot, laugh, little, loud, low, neigh*], and divide them into two columns the first of which contains the words which were already impressive in *OE* and the second those that have become such in course of time, the result seems to us to be as follows:

<i>bell</i>	<i>din</i>	<i>bark</i>	<i>gleam</i>
<i>breath</i>	<i>edge</i>	<i>crane</i>	<i>gloaming</i>
<i>clatter</i>	<i>hot</i>	<i>dip</i>	<i>laugh</i>
<i>crab</i>	<i>little</i>	<i>drone</i>	<i>loud;</i>
<i>crisp</i>	<i>low</i>	<i>dumb</i>	
	<i>neigh</i>		

in other words the effect of the evolution has been a gain.

The impression remains the same if we consider a list drawn up with no other preoccupation than that of opposing the modern sounds to the old ones, as is the first word-list of Sweet's *History of English sounds*, in which we have examined the beginning and the end, some six hundred words in all.⁵ Like the first the second experiment shows words that are expressive in both their shapes, e. g., *OE blōwan*⁶ and *þȳmel*, mod. *blow* and *thimble*; it also shows at times words such as *starian* (mod. *stare*) in which the ancient shape is the more suggestive of the two,—but in the majority of cases the contrary phenomenon is observable, as the following columns will make clear.

It will be admitted that in the words of the third column the modern vowels are distinctly better evocative of the sense of the words than the old.

It is now tempting to return to such of our words as may be called creations, or half-creations, and to ask ourselves to which of the makers of English the language is indebted for them. As besides the written documents the language spoken in past centuries has left no records, the enquiry is certainly of a conjectural character, as Professor Gordon points out when discussing Shakespeare's English,⁷ and then such a wide subject could only be just touched here. The idea is attractive nevertheless, as the authority just quoted agrees, and perhaps it is not indifferent to find the first known examples of *din*, and *ring*, and *fly*, and *glide* in the text of *Beowulf*. The

⁵ It is curious to notice that the examination of those six hundred words, undertaken quite independently from the attempt at statistics made higher up, has revealed a total of some twenty words, which confirms the figure of 3 per cent reached when examining the words from *s* to *Sgraffito*.

⁶ We understand it should be *blōwan*.

⁷ Cf. *Shakespeare's English* (SPE. no. 29, p. 265).

Words impressive as early as OE	Words that have lost their impressive character	Words that have acquired impressive character
<i>krōk</i> (*)— <i>crook</i> <i>blāwan</i> — <i>blow</i> <i>þymel</i> — <i>thimble</i>	<i>blase</i> — <i>blaze</i> <i>starian</i> — <i>stare</i>	<i>scar</i> — <i>share</i> <i>faldon</i> — <i>fold</i> <i>stalcian</i> — <i>stalk</i> <i>baþask</i> (a)— <i>bask</i> <i>grasian</i> — <i>graze</i> <i>krafla</i> (a)— <i>crawl</i> <i>lane</i> — <i>lane</i> <i>drýpan</i> — <i>drip</i> <i>sūr</i> — <i>sour</i> <i>āt-witan</i> — <i>twit</i> <i>bēo</i> — <i>bee</i> <i>frēosan</i> — <i>freeze</i> <i>stēap</i> — <i>steep</i>

(*) That such a word is not OE but borrowed from ON does not alter the case.

columns of *OED* have many other revelations to make. *Cackle* applying to birds, *babble* and *clap* applying to persons, seem to appear for the first time in the *Ancren Riwe*—... (... to babelinde, and to spekefule ancren—þeone kuðen heo neuere astunten heore cleppe)—no doubt it was necessary even in the thirteenth century to invite women to beware of babbling and to stint their claps. It is from Chaucer's works that the first examples of *scissors* and *sip* and *rumble* are borrowed—also perhaps the first of *hum*; the wife of Bath tells the pardoner

Then maystow chese whether thou wolt sippe

Of thilke tonne,

and the eagle makes the poet listen to

the grete soun

That rumbleth up and down

In fames house . . .

It is in the works of Caxton that we first come across the verb *scratch* and the noun *surge*, also the word *pang*, if we can here oppose to *OED*, the first quotation in which is dated 1526, the following text from *Ars Moriendi*, which is dated 1491:

Whan deth cometh or ony greuous pangys or other grete sykenes thenne prayer or deuocion asswageth.

It is in the pages of Udall that the first use of *twang* is to be found, and apparently to prevent people making a mistake about the word, it is repeated again and again in the sentence, together with other words containing nasals.

Then vp to our lute at midnight, twangledome twang,

Then twang with our sonets, and twang with our dump.

Finally, for we here limit ourselves to a few writers, it is in the plays of

Shakespeare that we make the acquaintance of *bump* and *changour*,—of *hunch-backed* too, thanks to a *felix culpa* in the second quarto of *Richard III*,—and of *dwindle*, which curiously enough Sir John Falstaff applies to himself—in a sentence which is practically affirmative! Whether conjectural or not the investigation would deserve to be pushed somewhat further. What is not conjectural at all events is the skill with which artists in language make use of impressive words to produce their effects. There is no better way of ascertaining the fact than to lend an ear to this description or that in which, while they, consciously or not, multiply their number, they exert upon the imagination of their reader—to them a listener—an action which is partly physical. Some recollections naturally here occur to the mind. The experiment may be made for example with the scene of the Song of the kettle in *The Cricket on the Hearth* or with the last pages of *The Fall of the House of Usher*, or with the dance of the elephants in *Toomai of the Elephants*. What in all three cases cannot but strike the least well-informed of readers—diversely it is true—is the sense of the story no doubt, with its atmosphere of jolly liveliness, or of morbid anxiety, or of gigantic, mysterious adventure which prevails throughout, but inside that atmosphere, re-creating it and re-inforcing it periodically, it is also, partly at least, the impressive words. And still if one here makes a fresh attempt at statistics, the figures reached prove once more not to be very high. The percentage is 3% for the text of Dickens, 4% for Poe's, and 8% for Kipling's; even admitting that we are here allowed to double those figures as we have done before, the result remains comparatively low, certainly lower than what might be expected at first sight. But then there is the secret of the right word in the right place, which whatever the percentages may have to say, makes it doubly eloquent to the senses. Let us choose the one of our texts in which the proportion of impressive words is the lowest, viz. Dickens's, and let us take it at the words: *It is a dark night, sang the kettle . . .* a place in the text which, strictly speaking, does not contain more than the others. If the reader will examine the ten lines or so which follow, he will hardly find four or five words—equivalent maybe to eight or ten—of the type which interests us in the hundred and fifteen or thereabout which compose them. But then let him just appreciate the instinct which guides the writer in the choice of those words and the way in which they are set. Wishing to convey the impression of the darkness in which a landscape is all but entirely steeped, Dickens makes use of the word *streak*, as if the whole mass he wants to conjure up was nothing but a huge black line. The word, it need hardly be pointed out, is long by itself and the object suggested is long too, still *streak* alone expresses but imperfectly the idea of the dark indefinite extent of space to be rendered. But the writer has prepared his reader, rocking him so to speak from one end of the horizon to the other by means of his rhythm—and of his rimes too, for his prose here sounds singularly like verse; to complete his effect he sets *streak* be-

tween *long* which re-inforces the idea of *streak* and the essential word *black*, the vowel of which itself is long (whatever old books on phonetics may have said), and after *long*, before coming to *streak*, he has recourse to the adjective *dull* with its neutral, indifferent vowel, which while it conveys to the ear something dark too, is followed by a resonant consonant which again conveys something long. And thus it is, with those six words—more exactly with four for us: *a long dull streak of black* that he composes the whole of one side of his landscape.

The text might be analyzed with more detail, and the texts by Poe and Kipling referred to above might be analyzed in the same way. What we should find in the first would be, after a brisker paragraph full of cutting, incisive words expressive of acute pain, a passage progressing more slowly through a number of long, learned terms as if the author chose to dilate upon his inner suffering and to make a companion's flesh creep in a refined manner, while in the second the impression felt would be more even, resting more uniformly upon monosyllables that come and strike the reader with a succession of more or less regular beats until the moment when the dance begins for good and a number of heavy syllables, many of them protracted in nasals at the end, leaves him confounded under a concert so strange to non-Asiatic ears. It is by a recourse to such means, by a cumulative recourse to such means, at least as much as to the use of the impressive words themselves, that they owe their infallible action upon whoever is gifted with any sensitiveness, for here as elsewhere the matter is of comparatively little importance, and the last word remains with art.

Italian Literature in 1939*

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THE literary season in view of extraordinary European events, feverishness, nerves, and finally the war, had to be relegated, perforce, to a remote background. In Italy particularly, the past few seasons have kept professional men in a constant state of excitement, indecision, and to an extent, unproductiveness. In consequence the past few years may not go down as ones of literary achievements and innovations. Rather they are deemed to forfeit their place to the department of history. The Ethiopian campaign of several seasons back presaged a calming down of national emotions, and it seemed that our Italian *litterati* could look again to meditation and creation. Not so, however, as the Albanian episode came like a flash and thunderbolt to occupy the Italian mind. The past season culminating with the second World War seemed destined to strike a fatal blow to all creative ability. And yet Italy produced, if not in quantity, at least in quality. Despite all these disturbing factors, our Italian authors, admirably, and with Olympian calm, contributed sizably to the European literary output of 1939.

A new political, literary and artistic review made its appearance in Rome in the early part of 1939. *Panorama* came out on the 12th and 27th of each month. The editors' plans called for 3300 pages on varied and pertinent subjects interspersed generously with 4000 illustrations. Though the review is not comparable artistically and otherwise with the now defunct *Pègaso*, it bids fair to take its place. Let us hope that the vitality and freshness which accompany Vol. I, No. I of these reviews will continue, and especially let us augur its survival.

FICTION. A novel of importance was produced by Giuseppe Grio, a newcomer in the field of literature. The author has not yet been included in contemporary bibliographies. *La morte di un uomo* (*The Death of a Man*; Vallecchi, Florence) is a novel worked out on a large canvas and broad strokes. The subject matter is concerned almost exclusively with a court trial—692 pages in all, yet, let no one say that a single chapter lags in interest and intensity. In straightforward language the author has depicted the intricacies of the function of a court of justice. It is a trial for murder, and the life of a precociously intelligent young man hangs in the balance. Gino, the accused, is also the protagonist of the novel. Though evidence is heavily against him, Gino defends himself admirably. Whether he is guilty or not, this, the author has deftly hidden from us. The greatest criminal lawyer of Italy comes to Gino's defense, and before the lucidity and adroitness of his client, it would have been well to take a few lessons in logic, for

* See also *New International Year Book*, New York, 1940.

Gino possessed an orderly and philosophic mind. It must be recalled that this young man had literary aspirations and had already given evidence of genius.

At this moment, did not the author suggest perhaps that there are many young men like Gino, whom cruel vicissitudes of life have crushed? The prototype, Gino in this case, sees his life juggled and at stake in the grinding, monotonous, procedure of a court room. Is not the author well aware of the tedium and invincible indifference that permeate the atmosphere of a law case? Whether it is murder or theft, why should law attendants, even by reason of repeated guilt of offenders, and deadly routine, be so impassive before the tragic possibility of a decision with error? Here little interest is evinced by court personnel other than that which accompanies their egotism and personal arguments. As a matter of observation, the author brings to ridicule the dreary function of law, the yawns and drowsiness of the attendants. And yet, a man's life hangs in balance. More often than not, our barristers seem more involved in rhetoric than in the sincerity or righteousness of their briefs. Small wonder then that Gino, after setting forth an eloquent and courageous defense, succumbs in despair before the sluggish and hopeless function of his trial. Gino confesses the guilt as put forth by the prosecution, but there lurks more than ever in the reader's mind the possibility and plausibility of his innocence. The author has bewitched everyone, judge, barrister, and the spectator. Though this novel has not presented a new theme, it contains a powerful and convincing thesis on the pitfalls and the uncertainty of law decisions. In conclusion, let it be said that this novel, if not on a great literary plane, offers much material for reflection.

The simplicity and directness of the foregoing narrative is in sharp contrast with Bino Sanminiatielli's *Fiamma a Montelupe* (*Flames of Montelupe*; Vallecchi, Florence), his third novel. It is a creation couched in finesse and stylistic idiom. Bino Sanminiatielli bids fair to occupy an enviable place in contemporary Italian letters. This novel, as the editors' notes indicates, covers a period of twenty years and three generations. The heroines are several ladyships of Montelupe, residing in an old palace near Siena. Several heroes take part in the novel. One, the marquis, Giulio Ardighi, is a skeptic and vitriolic soul, though not devoid of fine qualities and cultured in the humanities. The other is his son, whose ideas, ambitions and moral convictions are in sharp contrast with those of his father. It is a struggle of two epochs: the father in fear of reality hides behind his skepticism and paradox; the son emerges victoriously from ideals too vast and scattered and finds orientation in the love of his lady and that of the hearth. New life and a revitalized family arises from this luxury and decadent culture. Such is the theme of the novel. Let it be recalled briefly that Bino Sanminiatielli is not exactly a new hand at literature. He had considerable success in past seasons with his volumes of short stories, *Crazy Sheep* (*Pecore Pazze*), *Bocca Mariana*, *Il monde dei Mustafà*, and *Notte di baldoria* (*Nights of Revelry*).

Lucio D'Ambra continued in debonair entertainment his trilogies. This time it was a novel dedicated to Italian aviation, *La guardia del cielo* (*The Sentinel of the Sky*; Mondadori, Milan). Presenting a rather exhaustive review of aviation with a romanticized treatment, the novel borders on a quasi-nationalistic theme. The moral lesson to be derived is the transformation of human beings into heroes of the fatherland: "ed ecco l'alto insegnamento morale del romanzo, dove lo spirito riesce a piagare la materia e a trasformare il mortale nell'eroe che è eterno nel cielo della gloria. In questo particolare momento storico, nessuno poteva colla penna portare un più alto servizio alla Patria nostra." Piero Genovesi published his second novel *Capelli rossi* (*Red Hair*; Ceschina). He treats here the adolescence of Daniele in a psychological and illuminating fashion. It is the story of a post war orphan who all but "messes up" his life for the lack of guidance, and family affection and understanding. The author sees only pessimism and futility for this type of youth, who sooner or later must fall into delinquency. There is an interlineal appeal for a *Mens sana in corpore sano*, proper education and upbringing to offset the inevitable tragedy preying on this sort of youngster. For a history of the Italian novel one can look to Astaldi Maria Luisa's *Nascità e vicende del romanzo italiano* (*The Birth and Vicissitudes of the Italian Novel*) brought out by the publisher Aldo Garzanti successor to the time honored house of Fratelli Treves of Milan.

Two volumes of short stories could be recorded, namely, *La Terra* (*The Earth*; Mondadori, Milan) by Angelo Gatti of the Italian Academy, and *Il Taciturno* (Mondadori, Milan) by Rafaele Calzini. Both volumes are by two men distinguished in Italian literature. The first volume represents peasants of a district in Piedmont. There are not many left of this sturdy stock and are off the beaten path, toiling all day long and frequently also the nights. There are no gentlemen tourists about them, not even in summer time. They are depicted as tenaciously retaining their simple and potent characteristics of their primitive origin. Among them can be found some who live and speak with the sagacity of Socrates, who fight and die as Ajax. They give one a sense of indestructibility and eternity. Calzini's volume reaches over the international horizon for its subject matter, for in these stories of human interest, are to be found the Chinaman, Koo, Old Mr. Berder, and Corporal Gaffuri.

POETRY. Also Capasso has continued his productivity in poetry since his volume *Passo del Cigno* gained the Fracchia Prize in 1931. His fame is shared along with Govoni, Montale, Ungaretti, among foremost Italian poets of today. His recent volume, *Diciassette Poesie* (*Seventeen Poems*; Colezione Poeti d'oggi) received considerable comment, and in this regard the critic, Ferdinando Garibaldi has stated succinctly that Capasso is essentially a classicist as regards form, though he is imbued with subtle and rich romantic sensibilities. His poetry is powerful and dramatic, containing

a strange mixture of pessimism and optimism at the same time. In France he has been mentioned on the plane of Vigny, Valéry, and Claudel. Incidentally, Capasso found time to bring forth two studies, *Tre saggi sulla poesia italiana del Rinascimento* (Emiliano degli Orfini, Genova), three essays on Boiardo, Lorenzo, and Ariosto, and *Il Tassino-L'aurora di Torquato Tasso 1544-1565* (Ed. Dante Alighieri, Genoa). Four volumes of poetry were all published by the editors Guanda of Modena. In this collection the first was Ornella Puglisi's *La Fiamma consumma*, (*The Flame Consumes*); contrary to what the title may suggest all these poems are couched in suave and peaceful moods. There is a dominant melodic line throughout and the coloration is that of an eternal aurora of spring. Franco Allegretti's small volume, *Avevo scoperto il fuoco* are poems in stylistic language over the grief of a lost love. "His feeling for nature is strong; his pictorial sense is sufficiently developed, and yet he has not attained a poetic attitude and essence." Cesare Fabrizi called his volume *Ebe*. The theme of his verse is his restless and dreamy soul. There is a certain amount of vitality and freshness that accompany these compositions. The fourth volume in this collection was Mariano Rosati's *Liriche* poems along the traditional path; his preference lies in the images that nature furnished to the eye and to the soul. His verse is sound and frequently attains the grandiose.

Among the comparatively new names in contemporary Italian poetry appeared that of Ferdinando Visconti. His volume, *Incontro all'estate*, (*Encounter with the Summer*; Ed. Testa, Bologna) was discussed at length in the columns of *Meridiano di Roma*. Praise and encouragement went to the author. He was congratulated for his art and dignity. His only preoccupation seemed to be to compose verse for the joy of poetry and let art and esthetics take care of themselves. Meanwhile, one will await his next volume before formulating a more conclusive opinion of his work. The editor, Nicola Zanichelli of Bologna, brought forth several volumes in his Collection of the Poets of Rome, the *Satires and Epistles* of Horace translated and annotated by Ettore Romagnoli and the *Metamorphosis* of Ovid translated in two volumes by Ferruccio Bernini. The collection includes the poetry of Catullus, Lucrezius, Horace, Ovid, Plautus, Terence, Tibullus, and Virgil. An especial feature of the texts is the translation which accompanies each page. The editor is to be congratulated for having enlisted the services of the leading scholars of Italy for the preparation of these volumes.

CRITICISM AND VARIA. The publishing house of Paravia (Turin) brought out five volumes in the series *Scrittori italiani* (*Italian Writers*). The minor Works of Dante, *Le opere minori* were prepared by Teresio Grossi. Umberto Renda prepared essays on *Boccaccio*. *Carducci* was treated by Antonio Lantrua. *Foscole* was entrusted to Alberto Viviani. The texts are copiously annotated. The volumes which sell for five lire should have a wide circulation and should be of utmost benefit to students of history. Giuseppe

Guido Ferrero re-edited *L'anima e la poesia di Vittorio Alfieri* (Paravia, Turin), a volume of some 370 pages which treats the great dramatist from the historic and philosophic point of view. A romanticized biography of history's fascinating blond, Lucrezia Borgia, the daughter of the pope, Rodrigo Borgia, was prepared by Maria Bellonci. In historic vein, the biography attains literary qualities beyond the ordinary. While we are on the premise of history, mention could be made of Gino Damerini's volume, *Settecento veneziano* (*Eighteenth Century Venice*; Mondadori, Milan), an admirable study with over a hundred unedited letters of Caterina Dolfin Tron. The much discussed biography of Giorgio Pini's *Benito Mussolini* which appeared several seasons ago and subsequently used as a text in schools, was brought up to date and republished by the author (Licinio Cappelli, Bologna). Lastly, could be recorded two volumes in English, *Leonardo da Vinci, An Account of his Development as an Artist* by Sir Kenneth Clark, published by Macmillan Co., a book of 201 pages and 68 illustrations. The other volume is Richard Winston's translation of Valeriu Marcu's *Accent on Power, The Life and Times of Machiavelli* (Farrar & Rinehart, New York).¹

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Juan Luis Vives: A Study in Renaissance Theories in Methodology in Foreign Language Instruction

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(*Author's summary.*—Vives (1492–1540), humanist and Renaissance educationalist, advocated innovations in language teaching, some of which have been incorporated in educational methodology. Others, neglected until now, may be reviewed with profit and possibly reevaluated.)

JUAN LUIS VIVES, whose name is often linked with that of Erasmus and Budaeus as a member of the Triumvirate of humanists of the Renaissance, is known chiefly today for his work on Education. A chronological table covering the years 1492–1540, setting forth the dates of Vives' life and works against the principal events of Humanism for that period, would show his work as a scholar fit in as part of the larger movement which swept all Europe. Among the great number of scholars of the period who had had to be, like Vives, dependent upon the patronage of some wealthy noble or monarch for employment as private tutor, or were fortunate enough to earn a stipend of some \$200 per annum as a University Professor, Vives would seem to have been the most concerned with the routine problems in this job of earning a livelihood—namely, the teaching of Latin. It is from this great scholar and thinker that the first principles of methodology in the teaching of a foreign language have come down to us.

The study of Latin was carried on throughout the scholastic career of the pupil. In the university, which the Renaissance student entered at about the age of twenty-one, the courses in theology, medicine and law were given in that language. Latin was the learned language of the day, the starting point for the study of Greek. It was the language of the Court, of the Tribunal, of the Church, of all recognized literary production, and a medium of hope for international reconciliation as well as for exchange of scholarly ideas among the various nationals of Europe. Yet it was the most abused language of its time. Laurentius Valla's insistence upon the importance of a persistent effort to wean pupils from the "jargon and barbarisms of current Latin" would seem to point to weaknesses in contemporary methods of instruction.

Vives was far-sighted enough to see the wisdom of Quintillian's doctrine of "custom as the best school mistress of languages," championing a flexible, useful Latin. Yet he was aware of the difficulties inherent in such a system. As a rebel against the formalism of the age which had reduced learning to pure dialectics, naturally, he did not propound another formalized method for dealing with the problems of teaching. His system may be best summed up as a sincere appeal for the teaching of Latin by the practical reading and

writing of it, rather than by the former preparatory training from textbooks in grammar and dialectic exercise.

The truth of Vives' contention that the only sound method for learning a language lies in the principle by which we learned our vernacular cannot be refuted even today. The fact that he was advocating a system for the highest possible achievement for a select group of the economically privileged pupils made many aspects of his methodology far beyond the reach of the democratized system of Education which later developed. Public control and financing of schools meant an increase in the number of pupils per teacher, a decrease in hours as well as in course years in language study, a juggling of inept with apt pupils, and, most serious of all, the placing of beginning language study in the upper division of school work. Therefore, Vives' insistence upon 4 to 12 pupils in a language class, the pupil's beginning the study of the language at the age of seven, the careful "weeding out" of incompetent pupils, and continuous years of varied application of language study, are disregarded today. Nevertheless, many of the practices which he initiated in teaching have survived. These were the ones which were eagerly caught by Ascham, Mulcaster and others and thus came to form a part of contemporary methods of instruction. Vives' claim as an innovator is not so important, however, as his comprehension of the problems in the field of methodology which embraces so many of the suggestions we term "modern." This is best demonstrated by an analysis of his objectives.

"This then is the fruit of all studies; this is the goal. Having acquired our knowledge, we must turn it to usefulness, and employ it for the common good." In one concise statement Vives had set forth the social basis of his objectives. To him, language study could have but one aim, but one *raison d'être*:

—as gates of all sciences and arts, at all events, those languages in which works of great minds are handed down to us. Thus ignorance of any language shuts the gate to the knowledge which is written, signed and sealed in that language. But let those who study remember that if nothing is added to their knowledge (which is written, signed and sealed in that language) by the study of the language, they have only arrived at the gates of knowledge or are still hovering in the entrance hall No language is in itself worth the trouble of learning if nothing is sought beyond the linguistic aspect. Rather let students gain as much of the language as will enable them to penetrate to those facts and ideas, which are contained in these languages, like beautiful and valuable things are locked up in treasuries.

Vives repeatedly stresses the cultural objective. His choice of texts shows an emphasis on contemporary contributions to knowledge to broaden the student's vision. His variant of the cultural objective; i.e., bringing the student in close and appreciative contact with the works in the foreign tongue, was radical, not only in broadening the view of what constituted "literature," but more directly in flaunting the Church's reactionary determination to keep from the student an appreciation of the ideals, standards and traditions of other ("pagan") peoples.

It is worth noting that Vives was the first to stress any such subsidiary objective for the foreign language course as an increased ability in the accuracy and intelligent use of the vernacular, having even dared to propose that the early stages of learning might be directed in that language, rather than in Latin. Challenging the speaking objective, as it was then being followed, on the basis of degree of low attainment was radical indeed. The subordination of reading and writing objectives to the speaking objective was to persist for many decades, but Vives did not hesitate to set forth the self-evident truth that an appreciably higher level of performance can be obtained by stressing the reading and writing objectives in the beginning years of the language study.

The Valencian scholar had proposed a reorganized and well rounded content for the language course. His textbook, *Exercitatio linguae latinae*, illustrates a curriculum based on the elements of vocabulary, phrases and formulas taken from everyday life. He had no *Word Books* or *Idiom Lists* to guide him, yet the *Exercitatio* is found to be rather complete in these elements, as well as peculiarly alive in subject matter. He advocated the use of a lexicon from the beginning. In recognizing the value of the study of words, their etymologies, etc., he would have the student note the differences in "words which seem dissimilar." A very ingenious proposal for the student's technique of retaining such vocabulary was the dictionary which the student himself was to make, dividing it into two parts which were to contain, respectively: 1. A list of as many words as possible with short translations of each, and 2. Another more comprehensive list with quotations, bringing in each new word.

On the subject of grammatical topics the methodologist plainly sets forth his daring proposition, i.e., the subordination of grammar to the "reading of authors." He went so far as to say: "Grammatical art is born from the practice of authors: so this is to be preferred in authority to the grammatical art itself when the two (the practice of the authors and the rules of the grammatical textbooks) differ." He insisted that the "Art of grammar is necessary when it gathers its rules from observation as to what is right and the correct way to speak," thus initiating the inductive method. He set forth in some detail in *De ratione studii puerilis* a method of approach in handling syntactical phenomena. It is worth noting that in the teaching of the parts of speech he had recommended learning organization and classification, provided the grammatical statement were always in the simplest form.

This same scholar and teacher in his systematic search for cultural material in Latin accessible to the sixteenth century, selected a body of critical information invaluable in his day. The worth of such a standard of measurement of cultural attainment cannot be questioned. His belief that the classics would be surpassed by the work of the moderns seemed heresy to his contemporaries. He recognized the absurdity of standardizing cultural ele-

ments, and rather sought to cultivate the aesthetic sense in his pupils through the bits of wisdom gleaned from the pages of the classics in such collections as the *Adagia* of Erasmus, etc. The student was to keep in a notebook these "little antidotes for fortune or misfortune" and commit them to memory. This notebook would then serve as an enchiridion.

Yet the classics were not to be the student's only source of cultural information. Characteristically, Vives steps out alone in advocating that early studies should be in the reading of histories (included here are accounts of contemporary events), in the "agricultural writers" and in the poets. It is pertinent to look at his brief outline of a typical course of study:

Easy authors for reading suited to the capacity of the student:

1. Fables which delight and prepare for serious subject.
2. Modest and simple little verses—elegant and very wise.
3. Short sayings of philosophers to be learned by heart.
4. Letters written in good style.
5. History.
6. Authors of best style.

The importance attached to grammar is secondary to a progressive development of an ability for reading and understanding the foreign tongue. The writing objective is dealt with in the outline of a method for teaching grammar, as will be seen later. For the best attainment of the reading objective, Vives recommended both intensive reading of short pieces, in which "the student will understand before all, which words are used to signify a particular thing and in what manner they are inflected," and extensive reading of "works known before in another language." He had written to one of his pupils: "It will be useful for the sake of getting a vocabulary to hear some authors read by your teacher, and especially some which are easy and clear," advising also, "Translate to begin with. Have a lexicon by you. Compare translations with the original." In linking the reading objective with the writing objective, and these in turn with the speaking objective, he proposed definite exercises. The teacher's part in directing oral practice was to consist chiefly in underscoring corruptions that were creeping into usage. Still more important was his method of tying up the reading objective and the writing objective in the "Paper Book" method.

As a basic consideration, Vives had evolved the principle of a novel stress upon writing practices rather than the old oral practices of language teaching. From his long and fruitful experience as a teacher, he discovered much that is now a mere matter of routine application. But it must have been as a scholar that he became convinced of the usefulness of the "Paper Book." Adapting this idea to the needs of the pupil, Vives proved it possible to introduce the student to the art of Renaissance scholarship in the beginning studies:

Make a book of blank leaves of proper size. Divide it into certain topics, so to say, into nests (*nidos*). In one, jot down the names of these subjects of daily converse, e.g. the mind,

body, our occupations, games, clothes, divisions of time, dwellings, foods; in another rare words, exquisitely fit words; in another idioms and *formulae dicendi*, which either few understand or require often to be used; in another *sententiae*; in another difficult passages in authors; in another, proverbs; in another joyous expressions; in another witty sayings; in another matters which seem more worthy of note to thy teacher or to thyself. So that thou shalt have all these noted down and digested. The will thy book alone know what must be read by thee, to be read, committed to memory and fixed, so that thou mayest bear in thy breast the names thus handed down, which are in thy book and refer to them as often as is necessary. For it is little good to possess learned books if your mind is unfurnished for studying them.

How important Vives considered writing is stated in the *De tradendis*: "Let them be convinced that nothing conduces more truly to wide learning than to write much and often, and to use up a great deal of paper and ink." The aim of the writing objective, "swift writing for dictation," had been stressed: "Let the pupil learn to write correctly and quickly. The foundations of writing ought to be laid while the pupils are being taught to read; they must know what letters, what syllables, what sounds ought to be separated and combined, and keep them ready for use." He had justified taking notes in his explanation of "those things which stick in memory which we have written in our own hand, rather than what is written in another's. Whilst we are writing, the mind is diverted from the thought of frivolous or improper objects."

Much of the teaching of the writers of Latin was based upon the translation method. The student began "by turning short sentences from the vernacular into Latin"; first, easy ones, and then more difficult ones, using all kinds and forms of words, "partly serious and religious and in part joyful and courteous." If translation was done from Latin to the vernacular, it was later retranslated into Latin. In matter of style, he stressed repeated practice and advised the use of words and short sentences taken from Latin authors to "be so aptly put together that for the most part they are another's. But little by little you will mix your own composition until the time when your stage of erudition has developed, your writing can become all your own." Elaborating, he advocated "few words but accurate," saying that "practice will retain carefulness" and that "speed and facility are produced by exercise."

He thought that only in this way could the student achieve the final aim; "ease and excellence." Grammar, he thought, could best be learned by having the student copy in his Paper Book or *librum vacuum*, notes "as to where and what manner rules of grammar are kept and where neglected."

Vives was unable to free himself from one pedagogical failing of the age, namely stressing the training of memory. In the *De ratione* he said, "something should be learned by heart every day, even when not necessary . . . it improves with practice. Thus the memory is strengthened without any labor or trouble, and it becomes very capacious." However, he was not wrong in holding that memorization of the rudiments of a language was the best introduction to the speaking of the language. If built on "quick comprehen-

sion and faithful retention," he believed that memory work led to training in hearing and from that to training in speaking. And, to him, hearing was an important medium in learning a language.

The steps he prescribed for building up an individual mastery of spoken Latin are pregnant with suggestiveness:

1. Repeat to fellow pupils
2. First word for word
3. Then change the passage into designations
4. Change words and keep same idea
5. Good pupils repeat and explain to poor pupils

His cautions concerning beginning methods are practical in the extreme:

1. At first use the vernacular
2. Gradually proceed to speaking Latin
3. Not to make a "hotch-potch" of the two languages
4. Trust more to rules than to practice or their own judgment
5. Gradual increase of knowledge makes for good conversationalists.

He does not neglect the important matter of pronunciation. In writing for the daughter of Henry VIII, the Princess Mary, he explains how necessary it is that she learn "to articulate elementary sounds and syllables," understand the vowels and consonants and the logical explanation of the phenomena. The definitions and essential principles were to be "so distilled and so inculcated in speech that there remains no error in her speech."

Perhaps the most interesting chapter of all Vives' writings on pedagogy may be said to be that on the criticism of current tendencies in the teaching of his day.

When grammar teachers spend their time in trifling amongst the boys who drag them into ineptitude and puerilities as if by contagion, they lose all seriousness and moderation. They are compelled to attend to the faults of the boys, which are innumerable, and repeated over and over again (nor can their manly stomach tolerate these things), so that they are almost driven to ferocity and anger; and thrust down in that pounding mill as it were, the common sense of teachers becomes greatly diminished. Hence in their life and habits there exists a moroseness and unpleasantness of manners. Jokingly some one has said that it is no wonder that grammarians have such manners, for they get it straight away from the first verse of Homer: "Sing to us, goddess, thy wrath . . ." Since nobody in the school contradicts the teacher, he puts on supercilious airs and arrogance, and particularly brooks no opposition, and perseveres tenaciously in what he says, lest he should lose any of his authority in giving away. For his audience, which consists chiefly of boys, awards the palm not on his merit, but because he never seems to be gainsaid. School masters often hope to be great by attacking and saying biting things of all kinds of other men. This, at least, is how the matter is estimated in the judgment of boys and boyish men, in accordance with whose humors the teacher endeavours to speak so as to retain his followers. Some of the latter with their childish wit make fun of the counter-sophist, and overwhelm him with maledictions and despise him. The rest pursue him as they would chase an escaped dog, as if quoted revilings had reference to him, whoever may have been the men on whom they were originally poured. In addition the scholars transfer to their ruler, with their boys' cruelty, those threats, terrible words, and malevolent abusive epithets which they find in their colloquies and written exercises: *nebulo*, *tenebrio*, *scelerosus*, *error fuste eluendus*, *monstrum majoribus hostii expandium*, *cerebrum in Anticyram mittendum*,

so many and so atrocious tumult of syllables wrongly composed, or bits of stories or myths, not in every point exactly reproduced, are thus set in motion against the teacher, that you must agree that Ausonius rightly said that no grammarian, ever is, or ever was, happy.

Vives' highly idealistic conception of the true scholar as the only fit master gave him the clue to principles of leniency in teaching, many of which were not to be realized until the twentieth century. Not that this meant any laxity of discipline in the learning process. From classroom observation he had formulated some sound principles concerning the technique for the correction of errors. In his own words: "Nothing is, of course, so difficult as to correct mistakes in speech. It requires observation, first of all, of the mistakes; then to point them out as it were with the finger; then to give the ground of their wrongness; and lastly to correct them." His new emphasis lay upon the fact that the student should be warned and not blamed for not having a grasp on the material which would come in due time. He was the first to propound the sanity of the theory that: "In teaching it is well to dissemble a little, and not to censure everything that presents itself. . . . Much less should the master get angry, as he sometimes does, if the boy can not do what he can do himself." The basic principle of modern education to "urge the students by praise and approval" he had summed up as: "Let the teacher observe moderation in his censure lest he should let anything slip himself, or lest he should arouse the fierceness of his students; do not let him crust their spirits by the harshness of his words, or confuse them by his severity." It was his chief hypothesis in regard to method that if the teacher would spice his teaching with jokes "with witty and pleasant stories, lively historical narratives, . . . proverbs, parables, apothegms, astute short precepts, sometimes lively, sometimes grave," the students would "drink in willingly, not only the language, but also the wisdom and experience of life as well."

To summarize Vives' contribution to the field of methodology it is enough to repeat the well known fact that *De causis corruptorum artium*, *De tradendis disciplinis* and the *Exercitatio* form the most comprehensive theoretical and "probably the greatest Renaissance work on Education," according to Foster Watson, the scholar whose English translations and interpretations of the great Valencian's work have been an invaluable contribution to the field of Education, and have served the present writer as a most helpful introduction to the Renaissance background as well as to the work of *Johannis Ludovicus Vives*.

Cognates and the Minimum Standard German Vocabulary

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(*Author's summary.*—Listing of the less obvious cousins of the "first thousand" words to encourage stress on cognates in courses for beginners.)

THE following principles may be fairly said to be axiomatic.

1. Language learning involves the storing of the mind with speech units which (a) have a specific *form* and (b) transmit a definite semantic *content*. Such units are succinctly designated as "vocabulary."

2. Since no language can be either passively understood or actively used until a certain number of such units have been learned, this is our first objective, and reduction of the time required to attain it is to the advantage of both teacher and student.

3. All learning is accelerated by taking advantage of "associations," which means in effect that if we really know something, we can shorten the time of learning something else of which the thing already known is or can be made a part. To take a figure from mechanics, it requires less effort to drag an added weight on a moving trailer than to set that weight in motion from a standstill.

Now, in all foreign language study, the "cognate" affords an opportunity to reduce the effort of the learner and the time spent in learning, and to increase both his sense of mastery and his actual achievement. To take a very simple example, the word "hand" looks and means the same in both German and English; the labor of learning both spelling and meaning (apart from declension, of course, which lies outside the scope of this discussion) is hardly more than that of establishing an identity, and once the pupil has "learned" that the two words are the same, the "new" German word has been "learned."

Many English cognates, however, are much less obvious than this (cf. *baden* and 'bathe,' *lachen* and 'laugh,' *schlafen* and 'sleep,' and many others), and it devolves upon the teacher to point them out, as few of our textbooks do so at all systematically or thoroughly. My own teaching during the summer of 1939 has revealed to me more clearly than ever before the very great importance of this phase of the teacher's work, and the present article is written with the hope that teachers will be encouraged to devote more attention to it.

Teaching for the first time the "German Reading Grammar"¹ of Sharp and Strothmann (see the *Monatshefte* for December 1938 for a brief description of this revolutionary book), I made it a consistent practice to point out

¹ To be published by Ginn in the fall of 1940.

the English cognates of every word in each vocabulary. The running down of these relationships involved some research on my part, and the resulting facts were often highly stimulating both to me and the students. Moreover, I found that knowing the English cognates made the German words more interesting and alive to the learner, and while our main objective was a recognition knowledge of the vocabulary, on the second quiz the result of the English to German test was but one-half per cent behind the German to English one, namely class averages of 96% and 95.5% respectively.

Upwards of 700 of the words in the first 1000 of the MSGV, I estimate, have cognates in English. The following list does not attempt to be exhaustive, and omits all the most obvious cases. But it may be useful to set down cognate relationships which are not immediately recognizable, yet the knowledge of which should help to make the student more aware of this shortcut to the learning of the MSGV.

Suggestive List of Cognates²

<i>German Words</i>	<i>English Cognates</i>
Acker	acre, acreage
Abend	eve, evening, evensong
Angst, ängstlich	anxious, anxiety (<i>L. angustia</i>)
Art; Artist	art, artist; artful (<i>L. ars, artis</i>)
auf	up(on)
Bach	beck
bauen (<i>build</i>)	bower
Bauer	boor, boorish; bower (<i>euchre</i>)
Baum	beam, boom
Berg	(ice-)berg
biegen; Bogen	to bow; (fiddle-)bow, (cross-)bow
Birne	pear (<i>L. pirum</i>)
bitten, bat; Bitte	to bid, bade, bidden; bidding; a bid (for something)
Blatt	blade (cf. to blow)
blühen; Blüte	to blow; blossom; flower
Blume	bloom; to bloom
brennen; Brand	to burn; (fire-)brand
Brief	a brief; brief (<i>L. brevis</i>)
Brunnen	bourn, burn (cf. to burn)
Buchstabe	(book-)stave; staff
Burg; Bürger	burg(h); burgher; burgess; burgomaster; burggrave; borough
Dach	thatch
dauern	(en)dure; during
decken; Decke	deck; to deck, bedeck
dicht	tight
doch	though
Dorf	Thorp(e); -thorp (in place-names)
dürfen	dare

² Most of these are "partial cognates," i.e. the English word and its German cousin have different forms or meanings; but in most cases a semantic kinship can be established, and sometimes this leads to very fascinating inquiries into the history of words. Some of the English words given here are obsolete or archaic; all are listed in the larger dictionaries.

German Words

Ecke
edel
ehe(r)
Eltern
erwähnen
fahren
fangen
Fass
fehlen
Fleisch; fleischlich
fliessen; Floss
fressen
Furcht; fürchten
Fürst
Garten
Gefahr
geheim
Geld; gelten
gewiss
glänzen
gleich
Glied
graben; Grube
Graf
greifen
heben
Heil
heissen
Herbst
Holz
jener
jetzt
Kaiser
kämpfen; Kämpfer
kleiden; Kleid
klein
klingeln; Klingel
klopfen; Klopfer
Knabe
Knopf
Koffer
Körper
Kraft; kräftig
krank; krankhaft
kurz
Lehre
leid
lieber
Luft
Meer
Menge

English Cognates

edge
Athelstane, Ethelred
ere
elder; eld
to ween
to fare; farewell
fang
vat
to fail, failure
flesh; fleshly
to float; float
to fret
fright; to frighten
first (cf. prince from princeps)
yard; (Kinder)garten
fear
(of) home
yield, to yield
ywis (I wis)
to glance
like
(eye-)lid
to grub; grave
(mark)grave
to grip, grab
to heave; heft; heavy
whole; health; to heal; hail
hight
harvest
holt
yon(der)
yet
Caesar (cf. tsar)
champion (*L. campus*)
to clothe; clad; cloth; clothing; clothier
clean
to clink
to clap; (bell-)clapper
knave (also in cards); knavish
knob, nob
coffer
corpse; corps (*L. corpus*)
craft; crafty
crank; cranky
curt
lore
loath, to loathe
liever
(a)loft; lofty
maritime (*L. mare*), marine
(a)mong; mingle

<i>German Words</i>	<i>English Cognates</i>
Messen; Messer	to mete (out); (thermo)meter; (gas) meter
Nebel	nebulous; nebula
nieder	nether (cf. Netherlands)
Pflicht	plight
prüfen; Prüfung	to prove; proving-ground
Rat	rede
reden	(<i>L.</i> ratio)
Regel	regular; rule
reizen	to write
riechen	to reek; reek
Rücken	ridge
schaden	to scathe; scath; scathing
scheiden	to shed (e.g. water); sheath
schlachten; Schlacht	to slay, slaughter
schlagen	to slay
schlecht	slick
schliessen; Schloss	slot
schmecken *	to smack
Schmerz	smart
schneiden	snath, sneath
schreiben	scribe; script
schwarz	swart, swarthy (cf. Swarthout)
sehr	sore (<i>dial.</i>)
seit	sith
sicher	sure (<i>L.</i> securus, <i>F.</i> sûr); secure
sondern	(a)sunder
Sorge	sorrow
Spitze	spit (for roasting)
stechen	to stick
stellen; Stall	stall
sterben	to starve
streng	strong
stürzen	to start, startle
Tante	aunt
Teil	deal, dealer
Tier	deer
Tinte	tint
Tisch	disc
tot; Tod; töten; tödlich	dead; death; to deaden; deadly
tragen	to drag, draw; tray; dray
trauen	to trow; true; truth; troth
traurig	drear(y)
treten; Tritt	to tread; tread; treadle; treadmill
verbergen	to bury
verloren; Verlust	(for)lorn; (love)lorn; loss
verschwinden	to swindle
Vogel	fowl
wachen; Wache; wach	to watch; watch; to wake; awake; wakeful; wake
wachsen	to wax (waxing moon)
Wagen	wain, wagon; wagoner; wainwright
Wald	wood, wold, weald

German Words

walten
 warten
 Wechsel
 weil
 weinen
 Weise; -weise
 Welle
 wenden
 wenig
 werfen
 Wesen
 wichtig; Gewicht
 wider(stehen)
 wissen
 wohnen; gewohnt
 Würde
 Wurzel
 zahlen, zählen; Zahl
 Zeichen
 Zeit; Zeitung
 ziehen; Zug
 Zimmer
 Zweig
 zwischen

English Cognates

to wield
 to ward, guard; warder; guardian
 week
 while
 to whine
 (in this) wise; clockwise
 well; to well (up)
 to wend (one's way)
 weeny
 to warp; warp (in weaving)
 was, were
 weight; weighty
 to with(stand)
 wis; wit; wot
 wont(ed)
 worth; worthy
 (money)wort
 to tally; tale; (bank-)teller
 token
 (Whitsun) tide; tidings
 to tug, tow; tugboat; towrope
 timber
 twig
 (be)twixt

The Place of Foreign Languages in a Unified Liberal Arts Program

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(*Author's summary.*—The place of foreign languages in a unified liberal arts program is determined by their relationship to a unifying principle: liberation of the mind from: (1) the bonds of ignorance; (2) the bewildering complexity of human experience; (3) the limitations of space and time; (4) the tyranny of symbols; (5) the bonds of self.)

Introduction

WE HAVE heard much in recent years about the integration of foreign language study with many different educational objectives. Although the objectives of the liberal arts college and the unification of its program have been major questions in the academic world for some time, comparatively little attention has been given, I believe, to the place of foreign languages in a unified liberal arts program.

It is the object of this paper to study this problem and to try to set forth the fundamental objectives of foreign language study in the light of the higher objectives of the liberal arts college.

It is evident that the place of foreign languages in a unified liberal arts program is determined by their relationship to the *unifying principle* of such a program. However, before stating this principle or beginning our analysis, it is very important to rid ourselves of certain prejudices and false notions that may keep us from seeing clearly this relationship.

For instance, we must not be prejudiced either for or against a language simply because it is a "foreign" language. We must not forget that the only thing that makes any language *foreign* is the fact that we do not know it; once we have mastered it, it is no longer, properly speaking, a "foreign" language. Moreover, all languages, including our mother tongue, were *foreign* to us once. Mathematics remains a *foreign* language to a great many people, including myself. English is still a *semi-foreign* language to large numbers of our college students. We forget sometimes that there are really a great many *foreign* languages, although we do not commonly think of them as such. For instance, music, art, logic, accounting are all, in a sense, "foreign" languages. Every science has a jargon of its own that must be learned just as we must learn any other language.

And so, when we think of French or German or Spanish or Latin, let us simply think of them as *different* languages, whose value lies in their appropriateness to the things they represent. This will prevent their "foreignness" from obscuring their relationship to the liberal arts program.

Then, too, we must not allow this relationship of foreign languages to the unifying principle of the liberal arts program be outweighed in impor-

tance by other seemingly vital considerations. We must, for example, forget for the moment public opinion. We must give up trying to solve this problem by the questionnaire method; the common denominator of the opinions of language teachers or of school administrators often ignores the very relationship we are trying to discover. Nor must we let the question of the supply and demand of either teachers or students influence our thinking. These considerations may very well determine the inclusion or exclusion of foreign languages in any given curriculum, but they have no direct bearing upon the question before us. Furthermore, let us not confuse success in the mastery of a language with the purpose of its study. The question as to whether or not we are accomplishing our objectives does not condition their validity.

As a last caution, let us not confuse incidental advantages derived from the study of foreign languages with the real objectives, which are concerned, as we have stated, with the *fundamental principle of unity* of the whole program. And this brings us now to the all-important question: What is this *principle of unity* in the liberal arts program?

In spite of the voluminous literature upon this question and in spite of widely different conceptions of the functions of the liberal arts college, there seems to be a rather general consensus of opinion that the unifying principle of the whole liberal arts program is simply the *liberation of the human mind*. *Liberal arts are liberating arts*—those arts that free the mind. The question naturally arises then, freedom from what?

I should like to propose in answer to this question, that the liberal arts program has as its unifying objective the liberation of the human mind from the following things:

- (1) from the bonds of ignorance;
- (2) from the bewildering complexity of human experience;
- (3) from the limitations of space and time;
- (4) from the tyranny of symbols;
- (5) from the bonds of *self*.

I shall now try to show how the study of a foreign language contributes to this five-fold objective.

(1) *Foreign languages and freedom from the bonds of ignorance.*

The overcoming of ignorance depends initially upon the acquisition of experience. Acquisition of experience, therefore, becomes one of the major objectives of education. This objective may be accomplished either *directly* through our five senses or *indirectly* through the medium of language. Experience acquired directly we would call for our purposes "real" experience; experience of others that comes to us through the medium of language may be called "vicarious" experience. Both of these are important in education. However, as we advance from elementary to higher education the importance of the acquisition of *real* experience should diminish and the impor-

tance of the acquisition of *vicarious* experience should increase. This fact, it may be added parenthetically, is sometimes ignored by certain of our educators.

So we see that we are here concerned primarily with establishing the relationship of foreign languages to the acquisition of *vicarious* experience.

But we must first make some important distinctions. Not all experience that comes to us through the use of a foreign language is *vicarious* experience; on the other hand, not all of the vicarious experience acquired in foreign language classes comes to us through a knowledge of the language we are studying. Consequently, much of the vicarious experience thus gained must be classed simply as *incidental advantages* having little direct bearing upon the question before us.

Let us not forget that language has both an *exchange* and an *intrinsic* value. It is its intrinsic value that determines its place in the liberal arts program.

The exchange value of language is most important in the acquisition of *real* experience and consequently does not vitally concern the main objectives of higher liberal education. The fact that I can through the French language as a medium of exchange obtain meat or bread or wine or an evening in the *Casino de Paris* represents an advantage—or disadvantage as the case may be—incidental to a knowledge of the language.

The exchange value of a language may be used also in the acquisition of all sorts of *vicarious* experience that may be of a very interesting and valuable sort; however, if this experience is in no way conditioned by the medium in which it is expressed, then this is not a factor in determining the place of foreign languages in the curriculum. Let us illustrate.

It is of no great importance whether one reads, let us say, a detective story or an elementary history of France in English or in French; it is simply a matter of convenience, an incidental advantage, if you please. On the other hand, if through my knowledge of French I can vicariously spend an hour with Paul Valéry in the little seaside cemetery of Cette, this represents an *intrinsic* worth of the language, for it is an experience that cannot readily be separated from the language itself.

So we come now to our first conclusion: the acquisition of vicarious experience through a foreign language determines its place in the program only insofar as this experience is conditioned by a knowledge of the language. As a natural corollary it should follow that it is in such fields as literature, philosophy and other higher forms of expression that foreign languages make their greatest contribution to the acquisition of vicarious experience; it is here that their *intrinsic* worth becomes most apparent. And, may we add by way of unsolicited advice, that we language teachers would do well to give up the idea of trying to compete for the honor of giving experiences in the social sciences lest we sell our birthright for a measly mess of pottage.

(2) *Foreign languages and freedom from the complexity of experience.*

Next in importance to the acquisition of experience comes the manner in which experience is incorporated into the mind. The sheer massing of experience may by its very complexity of detail serve to stifle mental activity instead of nourishing it. Experience, in order that it may readily be utilized by the mind, must pass through the analytical and unifying processes of language. As experience grows more complex, the forms and processes of language must be extended, specialized and refined. It is in this fashion that *meaning* is given to new experience and the mind is freed from the paralyzing complexity of unintelligible facts.

But what is the role of foreign languages in this process of giving meaning to experience? Simply this. As the student's experience is extended to other peoples and other races his language forms must expand accordingly in order to assimilate it, in order to find meaning in it. Let us see why this is true.

The meaning of the complex body of facts that make up the life of any people is to be found in that intangible but very real something which we call its "culture." What is culture but the synthesis that comes from living vicariously the experiences of other people?

The more subtle and complex the experiences, the more completely they are bound up in the language forms of a given race or people; the more difficult it becomes therefore to live these experiences vicariously without a knowledge of the language. Here we see again the *intrinsic* value of language.

Let us be more explicit about what we mean by living vicariously the experiences of a foreign people. This may involve, first of all, the infinitely complex experiences of every-day life: learning to think as the foreigner thinks, to feel as he feels, to see things from his point of view, to make the comparisons that he instinctively makes. It may mean, on the other hand, something quite different; it may mean, for instance, living the thought life of a Bergson or a Valéry or a Marcel Proust. But on whatever plane this vicarious living takes place, it can only be accomplished successfully through a knowledge of the language in question.

The study of a foreign language, therefore, enables one to find meaning in the complex experiences of a foreign people by vicariously living the various forms of its culture. This cannot be attained through our own language because the more intricate forms of culture—those that are the most bewildering and difficult to comprehend—are inseparably bound up with the structure of the language in question.

And so we conclude that foreign language study contributes to the objective of freeing the mind from the complexity of experience by avoiding the confusion that inevitably arises when a vast amount of factual knowledge about a foreign country is added to the student's experience without the language forms necessary to give it meaning.

(3) *Foreign languages and liberation of the mind from the limitations of space and time.*

Through its intrinsic value, language serves to make one a part of his environment; it enables him to live in harmony with it, to participate in its culture. In a word, language has the power to identify the individual with his geographical and national environment. Up to a certain point this is, to be sure, necessary and desirable. There comes a time, however, when education must enable man to rise above his environment, it must enable him to judge it critically, it must permit him to harmonize it with other environmental conditions. When this point is reached, our native language serves to hold us a prisoner of the environment into which we have happened to be born. Our culture becomes a closed culture.

This spatial limitation of the mind through the knowledge of only one language is brought about in rather subtle but very forceful ways. Not only are the doors to many types of experience closed to us, as we have already seen, but our very desire to go beyond the spatial limits set by our language is destroyed, for language is a subtle arbiter of values. We have all met the type of person who instinctively feels that that which cannot readily be expressed in English is not worth knowing.

The result, then, of knowing only one language is almost invariably narrow-mindedness, mental insularity, enslavement to a particular environment. It is these spatial barriers to the expansion of one's culture that the knowledge of a foreign language serves to break down.

Our mother tongue also places a temporal limitation upon the mind. It is through the use of language that the mind reaches out into the past and into the future in order to make them living, present realities. But there is a limit to the reach of our own language; its efficacy does not extend very far beyond the historical limits of our own culture. For example, it is very difficult to make Greek and Roman culture a living, present reality without a knowledge of the Greek and Latin languages.

On the other hand, the future of our own civilization may very well depend upon forces subtly at work in the civilization of a foreign people and which can only be grasped through a knowledge of their language.

And so we see how the study of a foreign language serves to free the mind from the geographical and historical, i.e., the spatial and temporal limitations imposed upon it by our mother tongue and in this way contributes to the fundamental principle of unity in the liberal arts program.

(4) *Foreign languages and freedom from the tyranny of symbols.*

The relationship of symbols to the functioning of the mind is a very complex and delicate matter. If the symbols of language are adequate and appropriate to the realities they represent, they serve to free the mind, as we have seen, from such things as the bonds of ignorance, the complexity of experience, the limitations of space and time. If, on the other hand, they

are inadequate, if they lose their appropriateness, if they usurp the place of the realities for which they stand, they become stumbling blocks, wield a tyrannical influence over the mind and set up false standards of value. It is therefore one of the fundamental tasks of education to keep the mind from becoming enslaved to its language symbols.

This is not an easy task. The meanings of words become blurred. Relationships such as space and time and mood are apt to become all jumbled together. Words take on values quite independent of the realities from which they sprang. We would ask now: How does the study of a foreign language help maintain the efficiency of our language symbols?

In the first place, the study of a foreign language such as French or German or Latin, carries us to the very heart of the meanings of words through their historic roots. The necessity of finding equivalent expressions in a foreign language causes the student to appreciate subtle differences in the meaning of words in his own language. Also, as he studies differences in syntax, in the arrangement of words, in the subordination of ideas, he develops a respect for language forms that keeps him from misusing them. He is able to maintain the purity of his language because he is trained to understand the functional relationship between the symbol and the thought.

This understanding of the functional relationship between symbol and thought furthermore keeps him from confusing the two. The necessity of couching one's thought in more than one language form, the necessity of making a choice between symbols enables him to lay hold of bare thought and mould it to his purposes; he is led to analyze it and thereby maintain a conscious mastery over it. He does not confuse the symbol with the reality for which it stands.

This ability to distinguish between thought and symbol is essential to the true mastery of a language, the only way that we can escape the tyranny of symbols. But we must not confuse mastery of a language with a fluent, instinctive use of correct speech forms. In the mastery of a language there are two distinct stages. In the first, it is not really we who master the language; it is rather the language that masters us. As children, we surrender ourselves completely to the tyranny of language until it becomes a part of us and we of it. We make no conscious distinction between thought and the symbols we use to express it. It is for this reason that language plays such an important role in the formative period of a child's life. The child becomes in a very real sense a slave to his language habits.

However, it is the purpose of education—or should be at least—to break this language tyranny, to enable us to use our language as a conscious instrument for the shaping of thought and for orderly mental growth. This is a long and laborious process; it requires understanding of the logical and psychological structure of language, a knowledge of its historical development, appreciation for the mystery of idiom. It requires, in a word, that we study language as language, that we see language as it really is: a system of

symbols giving conscious form to thought. It is only in this way that we may attain to a real mastery of a language.

Too often our educators forget this second stage in the mastery of a language; consequently, they do not see the direct contribution that the study of a foreign language makes to this all-important problem. They do not see how such a study frees us from the tyranny of our language symbols by causing us to tear the thought away from its customary mould and fit it into new rhythmic patterns.

Yet, is not this enslavement of the mind by its own language one of the worst forms of mental servitude? Should this not be of primary concern in any liberal arts program?

(5) *Foreign language study and freedom from the bonds of self.*

We turn now to the final, and in my opinion, the greatest of all the contributions of foreign languages to the central purpose of liberal education: *the freeing of the mind from the imprisonment of self*. This, in a sense, includes all the other types of freedom we have discussed; but it transcends them, reaching out to a still higher form of freedom, which we would call *moral* freedom. Let us see what this involves.

First, a word about this rather vague something that we call "self." In its outward aspects, its consistency and stability are very largely determined by the formation of habits. Perhaps most important among these are language habits. We have already seen how important language is in the formation of a *self* that is integrated geographically and historically with the people or race that speak a particular language. Moreover, within the scope of one's own language, the individual's own peculiar language habits tend to restrict *self* still further, making its unity the more complete. We all know how certain characteristic expressions of people summarize their whole attitude toward life and give us a key to their personality.

Now this unity of *self* is a desirable thing within certain limits. It makes for stability, for harmony, for "happiness" of a rather frictionless sort; it is extremely necessary in *elementary* education. However, there comes a time in the development of the mind when this restriction of *self* becomes a very real bond. There comes a time when the mind of man must reach out beyond his spatial and temporal self into the realm of things eternal. There comes a time when the mind must be able to transcend itself, literally to lift itself by its own bootstraps. In more popular language, we must learn to *get outside of ourselves*.

This is the necessary first step in the critical judgment of *self*, which is the basis of all *personal* morality. This is the necessary first step in living harmoniously with one's fellowman, which is the basis of all *social* morality. This is the necessary first step in our efforts to reach out towards a universal harmony, which is the basis of all *spiritual* morality.

What then is the relationship of foreign language study to the attainment

of this higher order of freedom of the mind? Simply this. Learning a foreign language requires first of all *learning to be somebody else*. In order to become proficient in a foreign language we must first let the language master us; we must make a voluntary surrender of ourselves not only to the language itself, but to the whole cultural background of the language. In order to learn to speak French we must learn to think as the Frenchman thinks, feel as he feels; we must *be* French. We must tear ourselves away from the confines of our own speech habits in which our original *self* has become so firmly fixed; we must create for ourselves a new *self* around the language that we would learn. It is in this *uprooting of self* that the study of a foreign language, in my opinion, makes its greatest and most direct contribution to the central purpose of the liberal arts program: the freeing of the mind from the imprisonment of self.

The knowledge of a foreign language gives us an outlook upon life from the viewpoint of two different *selves*. It may be likened figuratively to a stereoptican view. The ordinary photograph is flat, but the stereoptican view, where we see the object from two different angles, makes things stand out in their true perspective; they become "real." The knowledge of a foreign language gives us an added dimension to our outlook upon life because it gives us an additional *self*. This is well expressed in the old French proverb: "Un homme qui connaît deux langues en vaut deux."

Summary

In summary, now, I should like to call to mind again the things we have been trying to establish. First, the place of foreign languages in a unified liberal arts program is determined by its relationship to the fundamental unifying principle of such a program. This unifying principle is the freeing of the mind from five important things:

- (1) from the bonds of ignorance;
- (2) from the complexity of human experience;
- (3) from the limitations of space and time;
- (4) from the tyranny of symbols;
- (5) from the bonds of *self*.

I have tried to show how the study of a foreign language makes a very direct contribution to each of these five problems.

I would only add now a very earnest plea that, in trying to determine the place of foreign languages in the liberal arts program, we not allow matters of expediency to obscure our vision of their real worth, that we not confuse real objectives with incidental advantages, that we not allow their relationship to the unified purpose of liberal education to be supplanted by local integration with immediate economic or sociological interests. Let us reaffirm our faith in the purposes of truly liberal education and let us strive to make the real place of foreign language study in the liberal arts program intelligible, first to ourselves, then to those whose responsibility it is to mould such programs, and, lastly, intelligible to the public at large.

Strategy and the Reading Method

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(*Author's summary.*—The reading method, despite virtues, suffers from strategic weaknesses. It tends to attract poorer students, leads to rash abandonment of traditional values, finds difficulty in justifying its achievements, and weakens our tactical position.)

THE "reading method" in the teaching of modern foreign languages has already enjoyed enough exposition and weathered sufficient criticism to permit only marginal contributions either in praise or dispraise. I mean, therefore, merely to suggest, in the hope of corroboration, certain weaknesses I choose to call "strategic" and to sketch a plan of defence where it is possible.

By the term "strategic weaknesses" of a method I refer to those harmful tendencies which a procedure, essentially sound in itself, may evoke too readily in the body of its adherents. Secondly, I call attention to those claims, often made too enthusiastically by the proponents of a method, which in the hands of critics serve only to turn the flank of the position originally to be defended. For one of the criteria of a good method in a sinful world must still be established by the following question, "Is the proposed new method, so attractive in theory, tough enough to resist the strains of practice and the distortions of its friends as well as the unsparing criticism of the legitimate enemy?" For a method is not good in itself. It is good *only for a certain specific aim, if used in definite ways by a particular teacher for the instruction of a special class of students*. There is no magic in any method to constrain the devils of public instruction to its will. A procedure is "good" only if it does not pander to the weaknesses of students; if it does not encourage bad habits in you and me, the average teachers who will use it; if it does not provide too fertile a ground for misunderstanding, too wide an opening for attack by the more radical critics of modern foreign language instruction.

I am diffident in suggesting the first "strategic weakness," if it be such, of the reading method. Will it find confirmation in the experience of other teachers? I cannot avoid an evil suspicion when I notice, in methods classes, the immediate and profound attachment evoked by exposition of the reading method in my *poorer* students. There comes a light into their eyes, the joyous illumination of un hoped-for discovery. And having become a rather distrustful pedagogue, I suspect the unaccustomed glow to signify that, at last, the aforesaid students have stumbled upon the methodological wand that will permit them in their prospective teaching to disguise in the princely raiment of the reading method all the rags and tatters of defective pronunciation and intonation, shaky grammar, and literary ignorance. It is in vain that I stress the real difficulty of the reading method properly used, and insist that it calls not for a minimum a but maximum

skill in grammar and pronunciation and literature; all the while I have a feeling in my bones that my poorer students, at least, have found the get-rich-quick formula that dispenses with further labor. Now this observation, even if it is true, is not necessarily an argument against the reading method "properly understood"; to that I agree. But if the method in its very terms can be "popularly misunderstood" so easily, one wonders whether in dealing with average students it is not good strategy to emphasize it less rather than more. Human weaknesses have a way of feeling out the line of least resistance soon enough without marking it in red. Of course, this is only a matter of emphasis, but in teaching as in life isn't emphasis pretty nearly everything?

An exclusive affection for the reading method leads easily to other tactical blunders. In the enthusiasm of a new faith supposedly easy to defend, we throw overboard too hastily the traditional claims for values of "discipline" and "transfer" and "better use of English" etc. We do this with a certain air of sacrifice in behalf of "scientific objectivity" and in deference to the supposed results of questionnaires and statistics. Yet one need be no obscurantist to assert that claims based on psychological theories and learned investigations, at least in the present state of our knowledge, are rather premature in view of the unabated warfare among psychologies and the notorious subjectivity of many purportedly "objective" tests. In these matters teachers of modern language certainly have a right to give their own traditional claims at least the temporary benefit of doubt in the absence of real knowledge—especially since tradition is often a true hypothesis about experience.

One cannot but shudder at the heroic temerity with which some of the purest hearts among our brethren dance along the road to professional suicide. We might yield to a sneaking admiration of such blithe self-sacrifice were it not that such well-meaning souls are sacrificing at the same time the cause of modern language, and more specifically, the French language and literature. Worse still, the self-immolation in the high school and the college curriculum is in behalf of substitutes immensely more fashionable for the present but with more pseudo-scientific pretensions than definitely established claims. I do not want to be misunderstood. I make no argument for the vested interests of any profession. Wherever we perform no function as modern foreign language teachers in the education of American youth or under whatever conditions our values are only marginal—and there may well be such conditions here and there—it is only simple honesty to abdicate or to accept a very humble place. But we have no obligation to commit suicide without cause.

Now I suspect that the tendency in some quarters to abandon without necessity the traditional claims of modern foreign language instruction is directly proportional to the fervor of the new faith in the reading method. Yet to say that the *chief considerable benefit* derived from two years of high

school French is the development of a certain skill in reading the language is strategic folly. For immediately a question is fired back: "What's the good of such an attainment for the *average* high school student? Might he not better devote the same time and energy to some other more fundamental subject?"

Our position is even worse if we have yielded to another one of the dangerous temptations of the reading method. Many teachers in their fervor for "reading" and more of it, "rapid," "extensive," and in a laudable effort to play up to "student interest" run to works that present little distinctive French content, such as detective stories, to writings that have no easily discoverable virtue save that they are "in French." Such enthusiasts will have a hard time justifying two years' labor for such an insignificant outcome. For such it must be estimated if the only considerable value achieved is skill in reading.

It is easy enough, of course, to reply that we expect our students upon graduation to continue their reading in French or find some paying outlet for their skill. Such is indeed our hope, and it is likely that the average high school graduate allows his skill in French to lapse to no greater degree than his attainment in many another subject. There is, in fact, no subject in the curriculum whose teaching is not based on hope and, pessimists will say, a forlorn hope. But our hopes as teachers of foreign language can have a broader base if they are not limited to half-hearted expectations of economic profit for our students and an exclusive faith in reading anything as the sum and substance of language values for average high school students.

Nor is the case for the retention of a one or two year requirement in modern foreign languages in college any stronger if it rests solely on the reading objective. Here again, it is *what* we read in French that is important and not the mere fact that we read. To tell the truth, prospects for the continued existence of courses in which French literature is read by students other than "majors" seem to depend on the general status of the humanities and especially literature in the vernacular. If literature in English meets with favor, then a foreign language literature will share that prosperity. If literature in English is considered the province of specialists, then a foreign language literature will be judged a luxury only for the few and the two year or one year requirement for graduation will be dropped.

This is no place to argue for the values of literature. In a day when every field of learning seeks to attain the rarefied heights of ideal abstraction and even the social sciences seem to find their perfection, like the physical sciences, in description without judgment of right and wrong, it looks as though literature will be saddled with much of the old-fashioned ethical obligation. With courses in ethics, though more concretely, literature will have to train in judgments of good and evil. For the artist who creates a character or depicts a background and situation must at least hint a preference in terms of good and bad, and one of the high functions of literature is to train

the moral judgment of the reader by exposing him to selected examples of the most representative human situations and to the major human types in their reaction to those predicaments. Hence literature deals very concretely with questions of right and wrong and must have a place in any realistic curriculum proportionate to the importance for society of moral training. And French literature and the preparation for French literature will be given due emphasis in such a scheme of studies. For, purely aesthetic questions aside, French literature deals with the moral outlook and experience of a human group gifted historically with an important vision of the good life and a surpassing skill in its understanding and representation.

But the critic of modern foreign languages and of the value of a reading knowledge for the average student either in high school or college has another legitimate question to ask. "Granting all you say about the place of literature in education and the importance of profiting by the insights of historically important cultural groups through literature," he may inquire, "cannot the same aims largely be attained through translation?" The obvious parry for this thrust is to insist upon the impossibility of preserving in translation the exquisite suggestion that makes a work of art worthy of its name. I shall make bold to suggest another approach.

Failure of the so-called educated classes to understand and sympathize with national psychologies is still one of the important obstacles to international understanding. In spite of present War, anyone who still retains a fighting faith in the future of Western Civilization must make it his principal duty to seek techniques of every kind to develop that imaginative participation of at least the educated classes in the life of other nations which is one of the *sine qua non* of peace and continuing civilization. Here the teacher of modern foreign languages can also serve and his medium is the language he teaches.

Now it is one thing psychologically to read "about" the French or the Germans in histories or translations; it is another thing to read French or German. Reading in translation is reading from the outside; reading the original is reading from within. The difference is sympathy. By sympathy I do not mean emotion merely. I mean that relationship between objects and ourselves that makes them *real*; by which we know not merely *that they are* but by which we experience them *as they are*. In the creation of this sympathy does true teaching consist. Without it there is a shadowy, abstract knowledge, like so many people's knowledge of history—as something that happened to somebody at some time but with no particular relevance to anyone in the present. If sympathy is evoked, the past is a form of the present and historical figures come dramatically alive.

Modern foreign languages, their study as much as their reading, seem admirably conceived for the development of sympathy. For most men and under average conditions it is easier to *feel for* a foreign people if one has some mastery of their language. A man whose language you have worked to

assimilate doesn't remain for long a vague European figure. A certain intimacy springs from effort and success in making the contact through language. Even a few words of a foreign tongue may open an unsuspected door to mutual friendly feeling. I speak from repeated observation as one born a member of an American foreign language group. Let the salesman know a word or two of Italian and take the trouble to speak, and sales resistance begins to crack. This is a homely illustration, but suggestive of the rôle of language in creating sympathy.

I submit, therefore, that to insist on behalf of an assumed practicality that "one will learn all he needs to know about the French or German through translation," is not only to misunderstand the nature of education, but also to weaken or sever another link between men, the link of sympathetic appreciation through language, in a day when we should search for such bonds with prayer and fasting, if haply we may find them. And if this argument seems too dependent on intangibles in education, let us not mistake the rôle of intangibles. For there is no salvation in the common cloth of education cut for mass production. Real education is of the nature of art, and art is long.

The "reading method," then, but tolerant to all other values, re-examining and incorporating what is still valid in traditional claims, emphasizing real literature at the different levels of skill and understanding, literature with a content stressing the peculiarly French or German or Spanish or Italian so that the student may grow in moral insight through comparison with his own attitudes and standards. It is through such inclusiveness that the "reading method" can defend itself from its foes and its false friends and contribute to the clarification of modern foreign language values and objectives.

Foreign Languages in Junior Colleges

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(*Author's summary.*—Though stressing vocational and semi-professional work, junior colleges have a definite place for foreign languages. Students usually become interested in the language they need, while instructors are enthusiastic and co-operative.)

ARE foreign languages important in the curriculum of the junior college, that rapidly developing institution which attempts to fulfill its responsibility to democratic ideals by combining the cultural and the vocational aims of education? In order to obtain a clear picture of the situation I sent in 1938 a questionnaire to eighty-five accredited junior colleges in every part of the country. My survey is based upon the fifty-two replies received. As my major interest is German, I am including only a very general comparison with the other languages taught.

My first question referred to the foreign languages taught. Five of the junior colleges, most of them strictly vocational, teach no foreign language, six teach only French, and all others teach two or more foreign languages. French leads by being taught in forty-seven, German is taught in thirty-four, Spanish in twenty-five, Latin in four, and Italian in three, the last two in California. The large number of schools teaching Spanish can probably be explained by the fact that junior colleges of the southwest were most conscientious about replying.

There is great variation in the percentage of students studying foreign languages. The average is thirty-three and one-third per cent, but the range varies from ten to ninety per cent.

Equally varying are the answers to the question, "Which pre-professional courses require language study?" Of the thirty that answered the question twenty-four included medicine, seven law, two business, four journalism, two nursing, six liberal arts, three pharmacy, one home economics, three music, two education, one dentistry, four chemistry, three engineering, one art, one library, one archeology, two medical technology, one speech. One answered that all must take a language to secure a junior college certificate, another said "most all," and a third replied "all sciences."

Most interesting are the replies to the question, "How do you stimulate interest in foreign language study?" Six include language clubs, and others give excellent hints in such replies as "coordinating with other subjects. Much practical conversation, especially in Spanish. Music. Cultural material"; "by interest in people, history, customs, literature"; "historical and geographical information, current topics relevant to language, simple periodicals in languages taught"; "pamphlets from University of Wisconsin"; "by making the language a living one, excluding English from recitations"; "interest already alive on account of proximity to Mexico. Newspapers, magazines, lectures, picture shows"; "through cultural point of view"; "by

using direct methods, charts, conversation, comparative language study"; "by thorough work, phonograph, pictures, radio, travel talks"; "relation to English vocabulary, point to German and French in movies and radio, relate to foreign affairs, encourage wide reading in language"; "by discussion of foreign institutions, etc. By carrying out native customs in class"; "personal enthusiasm, games and contests. Find relationships between American and foreign students to stimulate interest in learning"; "by dinners, interesting class and club work, singing, bulletin board, convocation programs"; "by applying to needs in reading, music, business, and science. Language tables, etc."; "by emphasizing associations with other college courses, current events, foreign phrases in reading and movies, travel and employment possibilities"; "by Journals, all-French days"; "a trip to Mexico, a fiesta, songs, and dances. The conversational approach is also a stimulus"; "we live in close proximity to two settlements of French speaking people. This enlivens interest." Several very frankly said, "We do not stimulate much interest in it"; "excellent students who learn to speak the language are inspired; they feel they are getting something worthwhile"; "do not seem to be able to do so. All dodge it who possibly can, hoping that their continuation school will let them by."

About half the schools try to interest terminal or semi-professional students, especially in commercial Spanish and scientific German, but most of them find a lack of interest. One answered, "French has a larger registration of girls who take it for the cultural aspect. Spanish is California's second mother tongue; proximity to Mexico, and an old Spanish heritage further the study of Spanish here."

Now for the survey of German. Most junior colleges teach beginning and intermediate courses, several include courses in medical or scientific German, and one or two stated that they teach five years of German, courses in rapid reading, or courses in conversation. The second year classes are only from one-fourth to one-seventh as large as the first year classes—and even these are not large. The smallest class mentioned is one of two members in scientific German. The largest class mentioned is 423, but large junior colleges generally were unable to give exact figures. Very few of the students taking German had had any in high school. One eastern school reported that fifty had—a most unusual situation.

As for the basic first year text used, Hagbolt and Kaufmann, Burkhard, and Schinnerer were most frequently mentioned, although every other author was represented. In addition, most of the classes do varying amounts of reading, ranging from sixty to fifteen hundred pages. The average is from two to three hundred. The only first year classics actually mentioned are *Immensee* and *Germelshausen*, but as I did not ask for titles, these are not to be taken as authority for the kind of reading done.

Twenty instructors speak German in class much of the time. Others answered "depends on course"; "in proportion to knowledge of students"; "after first semester"; "some grammar in English." Only two instructors

answered in the negative. Likewise twenty-four require German answers to questions on the reading, two do not, and the others generally do. Twelve stress translation from German into English, eleven do not, and the others do only when necessary to bring out the thought. On the other hand, fourteen stress translation from English into German, eight do not, and the others do so sparingly. Several mentioned requiring translation in scientific classes. Interesting is the statement of two instructors that they require one scientific book as part of the regular second year work.

The number of credits offered for first year work in German varies from three to five a semester, with five schools reporting four. Twenty-five reported that the first year course covers two years of high school German, six that it covers three years, one that it covers one year, another two and a half years, and one says, "no one-year course can accomplish three years." There is greater variation in the credit offered for second year work, but three hours a semester is most general in those schools that offer the second year courses.

Only five instructors teach adult classes in German, though two mentioned having adults in their classes. Only one definitely teaches a course in German literature in translation, another offers it the fourth quarter after the first year, and one would like to. Seven make general use of records and films in teaching German, ten do not, and the others do occasionally, particularly at club meetings. All but three stress German-English relationships in language and literature. Twenty-five include in the second year course grammar review by means of exercises; twenty-three include conversation; twenty-eight include more or less work in composition; all twenty-nine teaching the second year courses include reading, varying from 150 to 2,000 pages, with 350 pages the average amount; twenty-three include outside reading, varying from 50 pages to 1,200 pages, with one making it optional; seventeen include rapid reading, one as much as 25 pages a day; twenty include varying amounts of translation from German, nineteen from English into German; twenty include singing (one says, "I can't sing. My colleague does."), and eleven include dramatization; only two include radio work, though one would if he could; ten include motion pictures in class work and one offers one a year in convocation.

Twenty-six stress cultural background, twenty-one stress to a more or less degree present-day Germany, although one states "not Nazi Germany." Twenty-one stress German scenery; twenty-one stress German poetry; twenty-two stress German music.

Twenty-two of the junior colleges reported that their teachers have visited Germany; many have lived there; and one is a native. Twenty-one reported that their teachers have studied there; one has a Ph.D. from the University of Vienna. Only two do not speak the language fluently, and every one deeply enjoys teaching German.

Several instructors added interesting comments. One California junior college dean wrote, "At our college we have at present five beginning classes

in German, four in French, two in Spanish, and one in Italian, three sections of German II—some 700 students in all classes." Others wrote: "Our first year students take great pleasure in singing German songs and have given radio programs occasionally." "My aim in teaching German is to advance student interest in reading rapidly in contemporary German and by my own intense interest and enthusiasm to cultivate in them a real liking for, and enjoyment of German." "In our junior college German is rather popular. We afford the students a variety of outside activities regarding the cultural, historical side of German and Germany." "I also require outside reading in English concerning the country, people, customs, legends, etc." "It would be helpful if the universities and junior colleges had a more uniform requirement of thorough class reading and outside reading for beginning and intermediate German." "The German club is an attempt to give the students German life, literature, and history, which they cannot secure in the classroom, where the emphasis is on scientific reading." "Membership in German classes is largely made up of science majors whose science requirements are so heavy that many drop at the end of the first year even though they would like to go on." "Ours is a vocational junior college, strictly so. We do not teach any foreign language. We should be willing to offer the language if there were a demand for it, but our students have as their objective to get a job; hence, there is no demand for language." (He signed "Aufwiedersehen.") "I find that German is a great help in English grammar, and I teach it largely from that standpoint. I hold that to acquire a mastery of English it is necessary to have some knowledge of Latin, German, and French. My own knowledge of English has been gained in large measure from the study and teaching of these languages. Here we believe in cultural education. We have no fight against preparation for vocations, though we are somewhat skeptical as to the possibility of its accomplishment in a school, and we do not think any amount of vocational training can possibly be a substitute for a liberal education. We look upon our mission as the giving of an education rather than training the pupil for some occupation."

One must conclude from this survey that junior college language teachers are well prepared, intelligent, broad-minded, optimistic men and women who, though they may not know where the junior college is going, are progressive in their teaching and loyal to their democratic ideals.¹

¹ Junior colleges that contributed information were: *Arizona*: Phoenix; *Arkansas*: Little Rock; *California*: Fresno, Fresno Technical, Fullerton, Long Beach, Modesto, Pasadena, Riverside, Sacramento, San Francisco, San Jose, San Mateo, Santa Ana, Los Angeles; *Colorado*: Grand Junction; *Georgia*: Georgia Southwestern; *Illinois*: Joliet, La Salle, Lyons Township, Thornton Township, Chicago; *Iowa*: Burlington, Mason City; *Kansas*: El Dorado, Fort Scott, Hutchinson, Independence, Kansas City; *Michigan*: Gogebec, Muskegon; *Minnesota*: Duluth, Ely, Eveleth, Hibbing, Rochester; *Mississippi*: Harrison-Stone-Jackson, Holmes, Sunflower; *Missouri*: Flat River, St. Joseph's; *Nebraska*: McCook, Scottsbluff; *New Jersey*: Union County; *New Mexico*: Eastern New Mexico; *North Carolina*: Biltmore; *North Dakota*: School of Forestry; *Oklahoma*: Altus, Northeastern; *Texas*: Amarillo, Brownsville, Lamar.

The Teaching of Modern Foreign Languages in the United States and Abroad

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(*Author's summary.*—A comparison of the methods and objectives of modern foreign language teaching in France, Great Britain, Germany, Italy, and Brazil. The consensus of opinion of observers is that European methods of instruction are inferior to American ones, but that European language ability is of high quality. Probably this is due to a selected group in classes, small classes and greater length of time devoted to study, and general interest in stress on language by authorities.)

AMONG the questions reported for discussion at the meeting of the International Institute of Intellectual Cooperation of the League of Nations was the teaching of modern foreign languages in the universities of various countries. The directors of the Institute formulated their conclusions with the statement that "The teaching of modern foreign languages is of fundamental importance from the point of view of rapprochement of intellectual and mutual national understanding." They recommended that in the university of each country there be a national of the country, the language of which is being taught, to assist in teaching of the foreign language.

The report on foreign language teaching in the United States stated that there is no uniformity in the aims and methods in American colleges and universities, but that certain general tendencies are to be noted. Among these are an indifference to the aim of learning to speak the language and an emphasis on the reading aim and on the use of the language as a cultural tool. Those in the universities interested in the oral feature were mainly those preparing to teach. French, Spanish, German and Italian were the most commonly taught in the per cents of 27, 19, 10, and 5 respectively. The majority of courses of study gave reading as an aim, this being obtained by instruction in grammar, translation, oral and written exercises, with the third and fourth years stressing literature and general culture.

The movement for reorganization of curricula in all fields in the United States is characterized by organization of the content on broad general lines, such as core curricula, cultural epoch aims, rather than on lines of traditional subject matter in the usual departments of knowledge. This trend has tended to rearrange traditional specialized subject matter or replace it entirely by courses in broad fields of knowledge. In the new curriculum, the social studies have the most important place, this field being the core curriculum in which the modern period and the ideology of contemporary institutions receive an increased emphasis.

Because of this change in stress, English literature and foreign language have a far less conspicuous place, though a secure one in a limited area. About one-half of our secondary schools require some work in French, while

in many German is elective and does not appear at all in others. An important improvement is the provision for, and the encouragement of, the continued study of language by the selected group through three or four years of the secondary school, instead of for the traditional two years, with the expectation of continuing it for several years in college to the point of mastery. The new aims also stress the possibility of control of the subject by differentiation of technique to meet the mental and social adjustment of the individual pupil. Because of the heterogeneous nature of 48 per cent of our school population on the secondary level, it seems essential that the study of foreign languages should be adjusted to progress on different levels of ability and probable future need rather than on college entrance requirements alone. For this reason, four general types of courses are suggested:

1. Orientation courses in language arts for the junior high school,
2. Courses designed to produce the use of language as a tool,
3. Survey courses in general culture, with translation of works in English,
4. Integrated courses, with extensive reading, stressing language as a media for national culture,
5. Socialized courses in Spanish or French civilization, dealing with art, history, literature, with practically no work in the foreign tongue and adapted to groups of lower intelligence.

France

The foreign languages most generally taught in France are German, English, Spanish, Italian, Portuguese and Russian. The purpose of foreign language instruction on the university level is to provide future teachers with theoretical information about language and culture and students preparing for other professions enough language and culture to be employed as a tool. For those who intend to teach, there is no stress on grammar and vocabulary, as it is expected such students will come already well prepared. Emphasis is laid on preparation for examinations and on contacts with foreign civilization, literature and philology. Professors treat of these topics and lecturers drill on linguistic skill. The report recommends increased emphasis on foreign study and on scholarships as a means of increasing interest, understanding and appreciation.

On the secondary level, great impetus has been given to the study of modern languages in France by the Leygness Reform of 1902, which made the study of classical languages elective and permitted the substitution of a modern language for them. Since 1925, with the "Reforme de l'École Unique," the aim of secondary education has been the acquisition of the foreign languages for use in speech, writing and translation. In function the French curriculum is cultural and utilitarian. Vocabulary and pronunciation are taught by the direct method and functional grammar is introduced gradually in conjunction with vocabulary. In the third and fourth years

the rules are illustrated by detached phrases and the vernacular is used occasionally for explanation. In the fifth and sixth years history of civilization, literature and themes are introduced. In this country, as in others, it is difficult to provide secondary education with any organized course because of the diversity of previous preparation, as much work is done by private instruction from tutors, private and specialized schools.

Many observers have expressed the opinion that the present high status of modern languages in the French curriculum is the result of insistence on its study as an integral aspect of education. All students in the secondary schools study a foreign language six or seven years. The greatest enrollment is in English or German, except in schools near Italy or Spain, where the language of those countries may be substituted. At the end of the first two years class work is carried on almost entirely in the foreign language and in one college, in the philosophy class, the English philosophy is all read and taught in translation.

Great Britain

In the universities of Great Britain the largest enrollment is in French, the next in German, with Spanish and Italian less frequently found. There is a general increase in all modern language study. The aims of instruction are threefold.

1. The acquisition of the language for practical purposes,
2. Language study for use in artistic and literary appreciation,
3. The study of the development of language (philology).

Several critics feel that there is too much stress on the philological objective, being of the opinion that philology is of no utilitarian value and consumes large amounts of time that might be devoted to more useful purposes. A government commission in 1919 recommended that students obtain knowledge of foreign civilizations in order to avoid "intellectual responsibility." An interesting sidelight on a certain national viewpoint is provided by the commentator who recommended that the advanced language classes restrict themselves to the study of literature in order to avoid political controversy!

On the secondary level, almost all children learn one modern language. The majority study French, fewer German and a very small number Spanish. The direct method is employed, phonetics are studied and mechanical aids, realia and dramatization are made use of. The fourfold aim is reading, writing, speaking and understanding and the study is intended to contribute to general culture and development. Emphasis on grammar characterizes the third year.

Critics of the British system feel that Latin is still holding back the progress of the modern languages. Observers note a general improvement and interest in language instruction and recommend more suitable curricula, based on reading and translation for those who do not continue to

the college level. Other recommendations have been an increase in the number of British teachers on the university level as well as the secondary one, and the greater use of standard tests. It is also recommended that offerings in German, Spanish and Italian be increased.

Visits to a number of secondary school classes led one observer to believe that the small specialized school has the advantage of higher pupil standards, absence of disciplinary problems and uniformity of method. These schools are particularly successful with the teaching of grammar and pronunciation, and many modern texts and stories popular in the United States were used, but the visitor remarked that the emphasis was on books with every-day vocabulary rather than a literary one, which might not be so effective for preparation for the university.

Evidence of increased interest in foreign languages in Great Britain is shown in the proposals of the eminent Spanish teacher, scholar and historian, E. Allison Peers, of the University of Liverpool. In his speech in May 1934 at the inauguration of the Liverpool Hispanic Society Professor Peers pointed out that more secondary schools in England should offer Spanish. In 1934 it was being studied in that country by only 5,000 pupils in 3,000 schools, while in the same year in New York City alone it was studied by 37,000 students. In a recent examination, equivalent to our college board "exams," he stated, there were 55,980 students taking French, 4,666 taking German and 790 studying Spanish. Thus French seemed 80 times as popular, "but," asked Professor Peers, "is it 80 times as valuable?"

Professor Peers is of the opinion that Portuguese should be taught in the English universities. The Liverpool Hispanic Society proposes to publish texts, cultivate relationships with South America and endeavor to foster public interest and opinion favorable to Hispanic culture, with interests extending to Basque, Catalan and Portuguese.

Italy

In Italy, instruction in French, English, German and Spanish is given in the Royal University, in the normal, secondary and commercial trade schools, as well as in the Institute of Oriental Languages at Naples. Some schools of engineering offer French and German. The emphasis varies according to the aim. In the faculty of letters and philosophy of the universities, the stress is on literature, philology, and the knowledge of history, while in the professional schools, such as engineering, it is taught as a tool.

Germany

The problem of the modern language teacher, as well as that of all other teachers in Germany at the present time is extremely difficult. This is because of the necessity of handling all cultural material from the National Socialist "race-conscious" point of view. Since 1935 the "humanizing" treatment of foreign culture has been discarded and the political approach

is required by law. Literature is to be used for the purpose of inculcating the ideals of the Third Reich. The history of literature must be regarded as of less importance than the inculcation of desired ideological interpretations. Communist, Marxist, Jewish and pacifist literature are strongly decried. A statement of objectives decrees that education must proceed:

1. From the dialectic and problematic to the dogmatic,
2. From the abstract and spiritual to the concrete, youth training type,
3. From the objective, material, static to the subjective, individual, dynamic.

This rather nebulous statement of aims in the typical German philosophical manner finds concrete application in the study for national profit of the sources of energy of other nations. In German schools, English, French and American authors are read for ideals on race. Folklore such as English and French ballads are studied to see how life is reflected in literature and to secure principles of conduct. The German elements in the United States are discussed since Germany has been deprived of her colonies. For the topic "Fascism in Great Britain" extracts from Morley and from the Imperial Fascist League are read.

The problem of war guilt is ardently studied and Germany's responsibility denied. England's policy of opposition to Germany is traced and the difference between England and Germany considered. These from the Nazi point of view bear on fundamental problems of politics and philosophy. To show that Hitlerism is the manifestation of old phenomena, Carlyle and the Roland-type admiration for the heroic and love of adventure are fostered. Numerous observers have deplored the regimentation of the entire system of education and the forcing into exile of her best intellectual leaders, but up to the present, criticism has been not only ineffective but followed by rigorous punishment. Thus a summary of the nature of instruction in foreign languages under the National Socialists shows an emphasis on socialized integrated programs on such units as "The Leader State," "The State and the Individual," "The Social Question," "Man and Word," "The Middle Class," "Post War Growth," etc. There is a renewed interest in modern language teaching in German but almost entirely with ideological indoctrination.

Preparation for teaching in Germany includes university training, at least one year of study in the foreign country, a severe official examination and one year of apprentice teaching. Text selection and techniques are rigidly supervised by official decree. The direct method is employed with stress on inductive grammar, and use of the radio and phonograph and of realia are encouraged. Foreign travel is also stressed. Three or four texts a year are employed in class and some extensive reading is done. While the objectives are stated to include the reading objective and cultural aims, observers have reported that actual practice emphasizes a great deal of composition, grammar and oral and aural facility.

An interesting experiment in the intensification of modern language teaching which ended in 1933 is reported in *The German Quarterly* for January 1935. In the Victoria Oberlyceum in Berlin and four other secondary institutions, language classes were held in the morning only, but lasted two or three successive periods of the length ordinarily allotted to classes. The classroom organization was informal, the room being a workshop. Oral reading was done but no translation was employed, all explanations being in the foreign language. In the second and third year animal stories, fairy tales and stories of school life abroad were read. In the fourth year correspondence with children abroad was carried on, essays on literary subjects were written and conversation centered around travel and open air activities. The French classics read were the works of De Maupassant, Flaubert and Molière.

The students in the school were girls from the lower or middle classes and could obtain no help at home. The directors of the experiment stressed the importance of beginning training early and of offering intensive work in the early years in order to retain interest. English was commenced at the age of 10 and studied for 9 years, French at the age of 14 and studied six years, while Latin and Spanish were begun at 16 and continued for three years. The results of the experiment were reported to be highly satisfactory but while some of the procedure was continued, the larger part was discontinued after 1933, due to administrative necessities. May not the length of time devoted to the study of foreign languages in Germany be an important factor in the famed "German facility for languages"?

A brief sidelight on the reverse side of the picture is provided by a brief sketch in the *Zeitschrift für Neusprachlichen Unterricht* for September, 1934. The writer begins with a brief summary of the system of teaching in Alsace-Lorraine under the two régimes, German and French from 1870 to date. He offers embittered criticism of present progress, which forms part of the French plan for cultural and political reassimilation of the country. At present the study of French begins in the second year of the elementary school, with 12 to 17 hours of class weekly, while German is allotted only three hours of weekly instruction and is used for religious teaching only. The writer reports that German critics find the natural method of instruction inadequate when applied to the French class and states that most of the students are still unable to speak or write the language in its simplest terms, after as much as five or six years of study.

The same general trends in modern language teaching are to be observed in South America, though there is more adverse criticism of results than in Europe, possibly because of the superior resources for education in Europe, due to more elaborate organization for instruction and the longer period of establishment of European schools. In Brazil, the direct method is widely used, though critics report that there is a far from perfect application of it. Some comparison exists with respect to the relative importance

of the four aims: reading, writing, speaking and understanding. Though the primary aim is stated to be reading, its actual position is low, particularly in the first year of activities. Stress is on oral reading. Brazilian legislation requires the study of French before English because the transfer to that language is easier from Portuguese. The University of the Federal District has set up a special teacher training course to correct the present insufficiency of instructors.

A most interesting government experiment in the direct method of teaching modern languages was begun at the model federal secondary school, the college Pedro II, in 1931. The purpose of the experiment is to give the young Brazilians three practical tools, destined not only to permit them to enlarge the field of literary and scientific culture, but to enable them in a measure to use them in spoken language. In addition to the use of the direct method, the procedure includes:

1. Aims of understanding, speaking, reading, and writing the language, in the order given,
2. Stress on inductive grammar, active vocabulary and pronunciation during first year,
3. Study in the last year of history, grammar, conversation, philology and of the civilizations and literature of the 17th, 18th and 19th centuries,
4. Homogeneous grouping of the 20 pupils in each class.

The second year requires a total of 250 hours of French and 230 of English over a period of four years and permits the election of German for two years, with an hour period three times weekly. This is one-fourth of the time devoted to modern language study in Europe. Though he considers the time devoted to study inadequate, the director of the experiment insists that the pupil should and can attain through the direct method mastery of all active skills.

Although the primary aim is stated to be development of cultural appreciation, reading skill and recognition vocabulary are disregarded in the official instructions. The literary anthology is not introduced until the third year and then is used as is the fourth year reading material for grammatical analysis, oral reading, practice, memory and conversation. This treatment of reading is based on the belief that "to begin the reading of literary texts without knowing the language thoroughly is a naïve enterprise, condemned in advance to failure."

The experiment as reported does not seem to have been strictly objective, as it consisted only in comparing scores in old tests of pupils trained by the traditional grammar-translation technique and those trained by the direct method.

Since the Brazilian situation is so different from the North American one, in regard to length of time and other elements, it may be of little practical value to the North American teacher. It is of interest, however,

as an enthusiastic picture of direct oral technique and as such should provide suggestions to teachers who wish to follow that technique. It seems impossible to attain in a course of less than five or six years, with a minimum of three or four weekly classes, either complete assimilation of the four aims or a knowledge of foreign culture.

Description of modern language work and methods abroad might be continued indefinitely. The majority show the same general trend. An article in *The New Era* for January 1933 gives a brief compilation of information about modern language teaching in:

- | | |
|--------------|-------------|
| 1. Argentina | 6. Esthonia |
| 2. Austria | 7. Germany |
| 3. Bulgaria | 8. Japan |
| 4. Cuba | 9. Norway |
| 5. Denmark | 10. Sweden |

In these, numbers 1, 2, 5, 7, 9 and 10 apply the direct method, with stress on grammar and phonetics; Cuba begins French, and Denmark English or German in the elementary school. In every case the period of study is longer than two years, sometimes being as much as seven years.

In an article, "Are Foreign Languages Taught Better in Europe?" in *High Points* for February 1937, Theodore Huebener, assistant director of modern languages in the New York City schools, basing his observation on 53 European foreign language classes, states that European methods of instruction are inferior to American ones. He cites among defects lack of organized material, partial observation of the laws of learning, the passive rôle of the pupil and insufficient illustrative material. He admits, however, the superiority of European results.

No doubt the defects mentioned do occur, but many observers testify that European language ability is quite generally of high quality. Probably this is due to the presence of a selected group in classes, small size of classes and greater length of time devoted to study, and general interest in stress on language study by the authorities.

Conclusions

1. There is increased interest in the study of modern languages in all countries, due to closer relationships between nations and to the general world situation,
2. A comparison of European systems of modern language instruction with our own shows less tendency in Europe toward integrated and socialized courses. The trend is toward enrichment and broadening, but on the secondary level,
3. The exception to this is the social stress given in Germany, where the entire system of education is strictly regimented and directed toward inculcation of the National Socialist ideology,

4. European methods of teaching are in general similar to those in North America, with their emphasis on the use of the direct method, fourfold aims, increasing use of mechanical aid and realia and stress on the extensive reading objective,
5. Superiority of European results in language teaching are due largely to:
 - a. Selective group of students and small classes,
 - b. Close accessibility of foreign countries and consequent motivation in need as a tool,
 - c. Longer periods of time devoted to study,
 - d. Interest and stress by authorities on importance of language study and consequent lack of attack on the field by the integrated and social study centered curricula.

A Source of Realia for French Classes

WILLIAM MARION MILLER

Miami University, Oxford, Ohio

ON SEVERAL trips to French Canada I have always been interested in reading and saving the labels on all sorts of commodities sold in the region. The items are made to sell to both English and French customers and are therefore printed in both languages.

My students, even those in the elementary classes, have shown decided interest in the labels and advertising materials I have brought back with me or which have been sent me by a relative who has a summer home in French Canada. They seem to make the language more real and vital, to say nothing of giving a practical vocabulary and one not usually seen in texts or word-lists.

Many large firms whose main offices are in the United States maintain offices in cities on the far side of our northern border. If one does not have ready access to labels, containers, or advertising material designed for use in French Canada, I imagine that the companies would be glad to cooperate with interested teachers and supply them with material at little or no cost—probably the cost of postage. I have, however, no experience in this way of securing the material I have described.

It should be borne in mind that often the French side of the label is a direct translation of the English version on the other side. Now and then the French is a bit strained, but the teacher can use this to his or her advantage by pointing it out to the student.

This material is also excellent for the bulletin board and has the advantage of great variety and a wide range of subject matter.

Doctor's Degrees in Modern Foreign Languages 1939-1940

Compiled by HENRY GRATTAN DOYLE

The George Washington University, Washington, D. C.

FOLLOWING is a list of recipients of the degree of Doctor of Philosophy from American universities during the academic year 1939-40 with majors in French, German, Spanish, Italian, or related fields, together with dates and sources of previous degrees, fields of study, and titles of the respective theses. Degrees are not listed unless they were actually conferred during the academic year 1939-40.*

BROWN UNIVERSITY—*Laurence William Wylie*, A.B., Indiana University, 1931; A.M., *ibid.*, 1933; (Romance Languages): "Saint-Marc Girardin, Bourgeois."

THE CATHOLIC UNIVERSITY OF AMERICA—*Sister M. Rosina Fuehrer*, A.B., St. Xavier University, 1924; A.M., The Catholic University of America, 1937; (German Language): "A Study of the Relation of the Dutch *Lancelot* and the Flemish *Perchevael* Fragments to the Manuscripts of Chretien's *Conte Del Graal*." *Rev. Joseph Anthony Hiller*, A.M., The Catholic University of America, 1932; (German Language): "Albrecht von Eyb: Medieval Moralist." *Sister Marie Pierre Koch*, A.B., Indiana University, 1916; A.M., The Catholic University of America, 1937; (Romance Languages): "An Analysis of the Long Prayers in Old French Literature, With Special Reference to the Biblical-Creed-Narrative Prayers." *Sister M. Aquiline Pety*, Ph.B., Toledo Teacher's College, 1928; A.M., The Catholic University of America, 1937; (Romance Languages): "*La Voie d'Enfer et de Paradis*: An Unpublished Poem of the Fourteenth Century." *Sister M. Paulina St. Amour*, A.B., Mount Mary College, 1930; A.M., The Catholic University of America, 1931; (Romance Languages): "A Study of the *Villancico* up to Lope de Vega: Its Evolution from Profane to Sacred Themes, and Specifically to the Christmas Carol." *Sister M. Magdalita Scheiber*, A.B., St. Mary's College, 1929; A.M., The Catholic University of America; (German Language): "Ludwig Tieck and the Mediaeval Church." *Rev. Henry Charles Sorg*, (German Language): "Rosegger's Religion: A Critical Study of His Works."

COLUMBIA UNIVERSITY—*Ruth Bunker*, A.B., Wellesley College, 1924; A.M., *ibid.*, 1928; A.M., Middlebury College, 1930; (French): "A Bibliographical Study of the Greek Works and Translations Published in France during the Renaissance: The Decade 1540-50." *Edgar Hugo Hemminghaus*, A.B., University of Minnesota, 1921, A.M., *ibid.*, 1925; (Germanic Languages): "Mark Twain in Germany." *Clifford Lee Hornaday*, A.B., Trinity College (Duke University), 1902; A.M., *ibid.*, 1906; A.M., Columbia University, 1929; (Germanic Languages): "Nature in the German Novel of the Late 18th Century, 1770-1800." *Maria Piccirilli (Mrs.)*, A.M., Columbia University, 1930; (Italian): "Per una interpretazione del Romanticismo Italiano nei suoi primordi." *Daniel George Samuels*, B.S.S., College of the City of New York, 1930; A.M., Columbia University, 1931; (Spanish): "Enrique Gil y Carrasco; A Study in Spanish Romanticism."

CORNELL UNIVERSITY—*Arthur Seymour Bates*, A.B., Hamilton College, 1931; A.M., Cornell University, 1937; (French Philology): "A Linguistic Study of *Ly Romans de Vraye Amour*." *Hilda Charlotta Campbell Laird*, B.A., Queen's University, 1918; (German Philology): "The Heathen Religion of the Goths; Inferences Drawn from the Vocabulary of their Bible."

* It is hoped that this list is correct and complete. The *Modern Language Journal* will be glad to publish additions and corrections, etc. Address the Managing Editor.

Ernest Richard Moore, A.B., New York University, 1936; A.M., New York University, 1937; (Spanish Literature): "Studies in the Mexican Novel." William Buell Schafrath, A.B., Cornell University, 1936; A.M., University of Kansas, 1938; (German Literature): "Some Aspects of the Historical Novel: Stifter's *Witiko* and Arnim's *Die Kronenwächter*."

HARVARD UNIVERSITY—Jacob Canter, A.B., Harvard University, 1932; A.M., *ibid.*, 1933; (Romance Philology): "The Literary Reputation of Baudelaire in England and America, 1857-1934." Robert Jordan Carner, A.B., University of Virginia, 1923; A.M., *ibid.*, 1924; A.M., Harvard University, 1935; (Romance Philology): "The *Loas*, *Entremeses*, and *Bailes* of D. Agustin Moreto." Nazzareno Francesco Cedrone, A.B., Harvard University, 1938; A.M., *ibid.*, 1939; (Poetry of Southern Mediaeval Europe): "The Beginnings of Poetry in Southern Europe." Leo Norbert Gallary, A.B., Harvard University, 1925; A.M., *ibid.*, 1937; (Comparative Romance Linguistics): "The Latinity of the Dacian Inscriptions." Francis Edmund Galline, A.B., Boston College, 1925; A.M., Princeton University, 1927; A.M., Harvard University, 1931; (Germanic Philology): "The Influence of the Baltic Languages on the German Language in East Prussia." Valentine John Giamatti, A.B., Yale University, 1932; (Romance Philology): "Le Chevalier de Cambray in America, 1778-1783." Carl Ginsburg, A.B., Harvard University, 1928; A.M., *ibid.*, 1929; (Romance Philology): "The Reception and Early Influence of Dostoyevsky in France." Stuart Lynde Johnston, A.B., Wesleyan University, 1931; A.M., Harvard University, 1933; (Romance Philology): "Jean-François de La Harpe." Earle Stanley Randall, A.B., Harvard University, 1933; A.M., *ibid.*, 1934; (Romance Philology): "The Jewish Character in the French Novel, 1870-1914." Francis Millet Rogers, A.B., Cornell University, 1936; A.M., Harvard University, 1937; (Comparative Romance Linguistics): "The Pronunciation of the Madeira and Azores Dialects as Compared with Standard Portuguese." Howard Francis Shepston, A.M., Catholic University of America, 1936; A.M., Harvard University, 1939; (Romance Philology): "A Vocabulary of the *Livre Rouge d'Eu*." Paul Edwin Thissell, A.B., Tufts College, 1921; A.M., Syracuse University, 1928; A.M., Harvard University, 1932; (Romance Philology): "Jean Loret and the *Muse Historique*." Andrew Joseph Torrielli, A.B., Harvard University, 1933; A.M., *ibid.*, 1934; (Romance Philology): "Italian Opinion of the United States as Revealed by Italian Travelers, 1850-1900."

THE JOHNS HOPKINS UNIVERSITY—Thomas A. FitzGerald, A.B., University of Missouri, 1913; M.A., University of Illinois, 1921; (Romance Languages): "National Feeling in the Narrative Poems of the Duque de Rivas." Merle Irving Protzman, A.B., Dickinson College, 1918; M.A., Dickinson College, 1919; (Romance Languages): "*Les Illustres Fous* of Charles Beys: A Critical Edition with a Brief Account of the Author and His Works." Jerome William Schweitzer, A.B., University of Alabama, 1930; M.A., *ibid.*, 1932; (Romance Languages): "Georges de Scudéry's *Almahide*: Authorship, Analysis, Sources, and Structure." Hugo David Weisgall, (German): "Primitivism and Related Ideas in Seventeenth Century German Lyric Poetry."

NEW YORK UNIVERSITY—Sylvia Narins Levy, A.B., Columbia University, 1927; A.M., *ibid.*, 1929; (Romance Languages): "The Realism of Marcel Proust in *A la Recherche du Temps Perdu*."

NORTHWESTERN UNIVERSITY—George Gustav Rathje, A.B., Harvard University, 1929; M.A., *ibid.*, 1931; (German Language and Literature): "The Satirical Elements in Karl Gutzkow's Writings." Benno Hugh Selcke, B.A., Northwestern University, 1935; M.A., *ibid.*, 1936; (German Language and Literature): "A Comparative Syntax of the Infinitive in the Old Germanic Languages." Harold Henry von Hofe, B.S. in Business Administration, New York University, 1936; (German Language and Literature): "Gottfried Keller's Conception of Democracy as Reflected in His Characters."

THE OHIO STATE UNIVERSITY—Edward Wilson Bieghler, B.A., University of Oregon; M.A., *ibid.*; (Spanish): "The Social Microcosm of Palacio Valdés: A Register and Consideration of National, Regional, and Certain Social and Professional Types in His Fiction." *Homer Disbro Blanchard*, B.A., Ohio Wesleyan University; M.A., Ohio State University; (German): "German Organ-Building Terminology." *Shlomo Noble*, A.B., St. Thomas's College; (German): "The Survival of Middle High German and Early New High German Words in Current Judeo-German Translations of the Bible."

RADCLIFFE COLLEGE—Charity Ellen Cannon, A.B., Hiram College, 1934; A.M., Smith College, 1936; (Romance Philology): "The *Livre de la Paix* of Christine de Pisan."

STANFORD UNIVERSITY—Oscar Frederick Jones, A.B., University of Florida, 1937; (Germanic Languages): "The Treatment of Shakespearian Obscenity by Eighteenth-Century German Translators." *Llewellyn Riggs McKay*, A.B., University of Utah, 1928; A.M., Stanford University, 1930; (Germanic Languages): "The Problem of Death in the Viennese School as Represented by Schnitzler, Rilke, and Hofmannsthal." *Dolores Sarre*, Ph.D., Loyola University, 1933; (Romanic Languages): "La Mujer en el Teatro de Tirso de Molina."

UNIVERSITY OF CALIFORNIA—Charles George Fallis, A.B., University of California, 1924; M.A., *ibid.*, 1926; (Romance Literature): "A Critical Edition of Selected Poems of D. Jeronimo de Barriónuevo." *Walter Poesse*, A.B., Western Reserve University, 1935; M.A., Washington University, 1936; (Romance Philology): "The Internal Line-Structure of Twenty-Seven Auto-graph Plays of Lope de Vega."

THE UNIVERSITY OF CHICAGO—Gladys Stanley Calbick, S.B., University of Minnesota, 1923; A.M., University of Chicago, 1932; (Romance Language): "A Critical Text of *Le gran conquista de Ultramar*, Chapters cclxiv-ccc." *James Wesley Childers*, A.B., Southern Methodist University, 1927; A.M., *ibid.*, 1928; (Romance Languages): "A Study of Sources and Analogues of the 'Cuentos' in Alcalá Yáñez, *Alonso, Mozo de Muchos Amos*." *Robert John Clements*, A.B., Oberlin College, 1934; A.M., University of Cincinnati, 1936; (Romance Languages): "Critical Opinions of the *Pleiade* Expressed in their Poetic Works." *Jerrold Orne*, A.B., University of Minnesota, 1932; A.M., *ibid.*, 1933; (Romance Languages): "A Middle French Vocabulary of Building Arts and Trades." *James Daniel Powell*, A.B., Oberlin College, 1932; A.M., University of Chicago, 1933; (Romance Languages): "The Personal Pronoun in the Oxford MS. of the *Perlesvaus*." *Amida Stanton*, A.B., University of Kansas, 1904; A.M., *ibid.*, 1910; (Romance Languages): "Gerbert de Montreuil as a Writer of Grail Romance; An Investigation of the Date and the More Immediate Sources of the Continuation of *Perceval*." *Henri Gustave Stegemeier*, A.B., Indiana University, 1933; (Germanics): "The Dance of Death in Folksong, with an Introduction on the History of the Dance of Death."

UNIVERSITY OF ILLINOIS—Sister Mary Callista Campion, A.B., DePaul University, 1922; A.M., University of Illinois, 1930; (German): "The Life and Works of John Rothensteiner." *Elisabeth Schroeder Hartsook*, A.B., University of Illinois, 1933; A.M., *ibid.*, 1934; (German): "Studies in the Language of Wilhelm Raabe." *Ira Oliver Karraker, Jr.*, B.Ed., Southern Illinois State Normal University, 1936; A.M., University of Illinois, 1937; (French): "Pierre de Nolhac: Poet, Historian and Scholar." *Dorothy Marie Ralph*, A.B., Carthage College, 1930; A.M., University of Illinois, 1931; (French): "Jean de Meun, the Voltaire of the Middle Ages." *Eunice Carmichael Roberts*, A.B., University of Illinois, 1923; A.M., *ibid.*, 1924; (French): "The Educational Ideals of Anatole France." *Alfred Lewis Shoemaker*, A.B., Muhlenberg College, 1934; (German): "Studies on the Pennsylvania German Dialect of the Amish Community in Arthur, Illinois." *Beulah Hope Swigart*, A.B., University of Illinois, 1924; A.M., *ibid.*, 1928; (French): "The Americas as Revealed in the *Encyclopedie*."

STATE UNIVERSITY OF IOWA—Juan Lopez-Morillas, Bachiller de Letras, University of Madrid, 1928; Cert. of Civil Law, University of Madrid, 1932; (Hispanic Languages (Spanish,

Portuguese, Catalán), French, German, Italian): "El Vocabulario y la Cicción de Rubén Dario." *Robert Newton Owens*, A.B., University of Missouri, 1932; A.M., *ibid.*, 1933; (Spanish; French): "The Historical Ballads of the *Manojuelo* of Gabriel Lobo Lasso de la Vega."

UNIVERSITY OF MICHIGAN—*Frank Xavier Braun*, A.B., Wayne University; A.M., University of Michigan; (Germanic Languages and Literatures): "Kulturelle Ziele im Werk Gustav Frenssens." *Emma Louisa Moon*, A.B., Miami University; A.M., University of Michigan; (Romance Languages: French): "A Metrical Study of the Three Successive Versions of Gervais de Basire's *Lycoris* with Special Attention to the Observance of the Principles of Malherbe." *Carl Henry Schachtsiek*, A.B., Wayne University; A.M., University of Michigan; (Germanic Languages and Literatures): "Eugen Wolff als Literarhistoriker. Ein Beitrag zur Beurteilung der Schererschule." *Israel Albert Wahrheit*, A.B., Michigan State Normal College; A.M., University of Michigan; (Germanic Languages and Literatures): "Jung-Wien as a Literary School, Schnitzler, Beer-Hofmann, Hofmannsthal, 1890-1914."

UNIVERSITY OF MINNESOTA—*Herman Harold Vox*, A.B., Hamline University, 1932; M.A., University of Minnesota, 1933; (German Literature and Philology): "The Historical Element in the Dramas of Heinrich von Kleist."

UNIVERSITY OF MISSOURI—*John Frank Davis*, A.B., William Jewell College, 1925; A.M., University of Missouri, 1933; (Romance Languages): "The Proletarian Element in the Works of Pérez Galdós." *Richard Eugene Chandler*, B.A., University of Missouri, 1937; M.A., *ibid.*, 1938; (Spanish and French): "A Study of Treason in the Spanish Ballads."

UNIVERSITY OF NORTH CAROLINA—*Mari Luise Huth*, B.S., Columbia University, 1933; A.M., *ibid.*, 1935; (German): "Das Sprichwort bei Moscherosch." *Daniel Spelman Wogan*, A.B., Louisiana State University, 1930; A.M., Columbia University, 1932; (Romance Languages): "The Indian in Mexican Poetry."

UNIVERSITY OF PENNSYLVANIA—*Joseph Hearly Dulles Allen, Jr.*, B.A., Harvard University, 1933; A.M., University of Pennsylvania, 1936; (Romance Languages): "Word-Formation with Suffixes in Portuguese." *Harvey Leroy Johnson*, B.A., Howard Payne College, 1925; M.A., University of Texas, 1928; (Romance Languages): "An Edition of *Triunfo de los Santos* with a Consideration of Jesuit School Plays in Mexico during the Sixteenth Century." *Herbert Horst Johannes Peisel*, B.S., Columbia University, 1933; A.M., New York University, 1935; (Germanic Languages): "Die Lebensform Lessings als Strukturprinzip in seinen Dramen." *Kimberly Sidney Roberts*, A.B., Haverford College, 1935; A.M., University of Pennsylvania, 1937; (Romance Languages): "Orthography, Phonology and Word-Study of the *Leal Conselheiro*." *Norman Paul Sacks*, B.S. in Ed., Temple University, 1935; A.M., University of Pennsylvania, 1937; (Romance Languages): "The Latinity of Dated Documents in the Portuguese Territory." *Guy Rufus Saylor*, A.B., Elizabethtown College, 1926; A.M., University of Pennsylvania, 1932; (Romance Languages): "Alphonse Daudet as a Dramatist."

UNIVERSITY OF PITTSBURGH—*Klara Fredericka Reyst*, Teacher's Certificates, Kingdom of the Netherlands; Ed.M., University of Pittsburgh, 1934; (French): "Heredity in Emile Zola's Rougon-Macquart Family in the Light of Recent Genetic Studies."

UNIVERSITY OF WISCONSIN—*Matilde Carranza*, B.A., Costa Rica College, 1921; M.S., University of Wisconsin, 1929; (Spanish): "El Pueblo Visto a traves de los Episodios Nacionales." *Frances Hankemeier Ellis*, B.A., Indiana University, 1914; M.A., Indiana University, 1928; (German and Comparative Philology): "Das Walt got, an unpublished *Meisterlied* of Hans Sachs with commentary and an index of rhymes for the Sachs corpus through 1529." *Reuben Young Ellison*, B.A., The Citadel, 1928; M.A., University of North Carolina, 1932; (French): "Sacha Guitry, virtuoso of the theatre." *Alfred Galpin*, B.A., University of Wisconsin, 1923; M.A., University of Chicago, 1926; (French and Italian): "Balzac

and Bonald." *Marie-Louise Michaud Hall*, B.A., University of Illinois, 1934; M.A., University of Illinois, 1935; (French and Italian): "Montaigne et ses traducteurs." *Paul Truman McCarty*, B.A., University of Arizona, 1930; M.A., University of Wisconsin, 1933; (German): "Hora Martis: A Study of the Literary Reaction of Seventeenth Century Writers to the Thirty Years War in German." *Jacob Ornstein*, B.S., Ohio State University, 1936; M.A., Ohio State University, 1937; (Spanish, French and Comparative Philology): "A Critical Study of Luis de Lucena and his *Repetician De Amores*." *Joseph Sanchez*, B.A., Ohio State University, 1932; M.A., Ohio State University, 1934; (Spanish and French): "Ideological Index of the Works of Jose Maria de Pereda." *Everett Toy Wood*, B.A., Furman University, 1922; M.A., University of Virginia, 1927; (French and Spanish): "Evolution of Major Ideas of Maurice Barres."

YALE UNIVERSITY—*Albert Max Karl Blume*, B.A., Yale University, 1928; Mus.B., *ibid.*, 1929; M.A., *ibid.*, 1936; (German): "Dramatic Irony in Schiller's Plays." *William Kenneth Cornell*, B.A., University of Kansas, 1927; *ibid.*, 1931; (Romance Languages, French): "Adolph Rette before His Conversion." *Hubert Linn Edsall*, B.A., Princeton University, 1927; (Romance Languages, French): "Fontenelle and Voltaire." *Laurence Edwin Gemeinhardt*, B.A., Brown University, 1929; M.A., Columbia University, 1931; (German): "The Satirical Farces and Dramatic Dialogues of the Storm and Stress Period." *Sister M. Amelia Klenke*, O.P., B.A., College of St. Mary's of the Springs, 1933; (Romance Languages, French): "Nicholas Bozon's Lives of Martha and Mary Magdalene." *Norman Anton McQuown*, B.A., University of Illinois, 1935; M.A., *ibid.*, 1936; (Linguistics): "A Grammar of the Totonac Language." *Angela Winifred Preu*, B.A., College of St. Elizabeth, 1932; M.A., Columbia University, 1934; (Romance Languages, French): "Maurice Bouchor, Poet and Moralist." *Fritz Tiller*, Friedrich-Wilhelms-Universität, Berlin, 1927-1930; M.A., Middlebury College, 1932; (German): "Structural Problems of the First Germanic Ablaut Series."

• Meetings of Associations •

THE SPRING meeting of the Rhode Island Group of the New England Modern Language Association, was held on Saturday, March 16, 1940 at 2:30 P.M. in Marston Hall, Brown University. Miss Alice C. Kelly presided. The Secretary's report of the meeting of November 25, 1939 was read and accepted, as was the financial report. The nominating committee suggested a system of rotation of officers with the retention of one officer each year and proposed the following officers for the year 1940-1941:

Chairman: Miss Alice C. Kelly, Hope High School, Providence;

Secretary: Miss Marion C. Hixson, Hope High School, Providence;

Executive Committee: Mr. Nicholas Amorelli, Cranston High School;

Miss Katherine Mackenzie, Pawtucket High School;

Miss Helen Cooper, Mt. Pleasant High School, Providence;

Miss Emelia Hempel, Classical High School, Providence;

Prof. Archibald MacAllister, Brown University.

The Secretary was instructed to cast one ballot and the officers for 1940-1941 were elected as nominated. The Chairman paid tribute to the efficiency of the retiring secretary, Miss Carol Bogman, and expressed appreciation of the aid given the group by Prof. Kurath and Prof. Williams.

Dr. G. F. Merkel, former Professor of German at the University of Athens, traced the rise of the Modern German literary language. He gave credit to Martin Luther for being the creator of this language through the use in his translation of the Bible of the dialect of the Saxon chancellory.

Dr. José Padin, former Commissioner of Education, Puerto Rico, after pointing out earlier relations of the United States with other countries of America, indicated as a basis of better inter-American relations the teaching of English in Spanish America and of Spanish in the United States.

Mr. William F. Reading, deputy superintendent of Providence Public Schools, spoke of his personal acquaintance with Dr. Padin and the respect with which he is held in Puerto Rico.

Announcement was made of the invitation of Dr. Wriston, President of Brown University, to the New England Modern Language Association to meet in Providence in 1941.

Miss Edith M. Gartland, Secretary of the N. E. M. L. A., accepted Dr. Wriston's invitation and asked for contributions to the Bulletin of the N. E. M. L. A. She commended the work of the R. I. Group in increasing membership.

After the meeting, tea was served in the Commons Room, Marston Hall.

Respectfully submitted,

MARION C. HIXSON, *Secretary*

• “What Others Say—” •

ANTHROPOLOGY AND LANGUAGE TEACHING IN THE HIGH SCHOOL

THE University of Washington's *College of Education Record* for last February contains an article on "The Teaching of Anthropology in the Secondary Schools." The author, Melville Jacobs, assistant professor of anthropology in the University, is not describing the status of anthropology in the high school but, rather, is arguing that it be given a place there. The following paragraph is of interest to teachers of modern languages.

"The science of comparative language can be completely cleared of technical minutiae, leaving a body of simple theory about the nature of languages the world over. The teaching of such theory in high schools will rapidly end the present near-universal notions about the comical, inadequate, or difficult content of foreign languages. All teachers of ancient and foreign languages would be immeasurably assisted in their work by the presence of anthropological teaching in their schools, teaching which would mold entirely different attitudes towards the strange and the unheard-of in language. . . ."

WHAT HOPE FOR FOREIGN LANGUAGE¹

ERNST W. BUTTERFIELD

MOST high-school pupils in French will go neither to France nor to college. They will "complete" French when they finish French II. For them French can be made a reading subject as I suggested for Latin.

I have been in schools in industrial centers where the modern language classes were filled with pupils from the racial group dominant in that town or in the part of the city where the school was located. In one school two-thirds of the class were from French-Canadian homes. No one would ever go to Paris or to college but all were studying Parisian French. Their grandfathers, and all the cousins whom they visited each summer on the Gaspé, talked Canadian French, their parents talked and read Canadian French.

The teacher knew a foreign French only, and these children were coming to believe that the language of millions in cultured Quebec was a patois but one step above illiteracy. Had they studied the Province of Quebec as assiduously as they studied Paris, and had they read the newspapers of Montreal, they would have been social assets in a new development of New England culture.

I have been in other schools where an entire class was composed of Italian girls from second-generation Italian homes and all were studying—not Italian—but French. No one knew why.

These girls neither now nor in the future will use French. Their grandparents, the immigrants, can speak Italian only; their parents speak and read Italian but ordinarily talk in English. These girls can understand some Italian and can speak a few phrases, but they cannot read the family newspaper or magazines. In ten years they will be married to high-school boys, perhaps to Italians but just as likely to Polish, French, or Irish. If the religion is all right the rest can be adjusted. In any case these third-generation homes will have no Italian spoken or read.

If these girls had not French, but a reading knowledge of Italian, they would make the grandparents perfectly happy, they would build up the cultural pride of the parents, and they themselves would begin to lay the foundation for ancestral satisfactions that in the eighth generation would be as profound as those which make Brahmins out of Colonial Dames.

¹ From an article in *The Clearing House* XIV, 9 (May, 1940), p. 517.

• Notes and News •

RECOMMENDED ARTICLE

WE CALL attention to the excellent article by Miss Laura B. Johnson of the University of Wisconsin High School on "Foreign Language Teachers and the Present Situation" in *Progressive Education* for January, 1940.

FRENCH REALIA

TEACHERS of French, not already acquainted with the interesting French realia published by the Gessler Publishing Co. of Hastings on Hudson, N. Y., will be delighted to know what valuable material is to be had at most reasonable prices. Games, songs, French geography, plays, dramatic stunts for French clubs, puppets, and prints of French art are among the useful items which this enterprising company is providing.

Inasmuch as Mrs. Gessler is a very successful French teacher, the games, skits and the like offered are extremely practical. Everything that the company offers has been used by Mrs. Gessler in the classroom. As a matter of fact, she collected the materials for her own use and then later had the idea of making them available to the public because of numerous requests which came to her from people who had seen her puppet shows at various modern language sectional meetings.

THE LANGUAGE LEAFLETS

TEACHERS who desire timely and concise statements on the importance of studying the modern foreign languages, written by such nationally prominent figures as Sumner Welles, President Wriston of Brown University, Chauncy D. Snow of the International Chamber of Commerce, President Butler of Columbia University, Dean Whitmore of the School of Chemistry and Physics of Pennsylvania State College, and Joseph C. Grew, United States Ambassador to Japan, should communicate with our Business Manager, Mr. F. F. DiBartolo, concerning copies of the *Language Leaflets* edited for the Federation by Dean H. G. Doyle. Seven of these *Leaflets* are now available at very nominal prices.

GRANDGENT MEMORIAL VOLUME PLANNED

AT THE fifth triennial reunion and dinner of the Old Guard of the Modern Language Association of American at Antoine's in New Orleans, where on Thursday evening, December 28, 1939, seventy-four members attended, the wish was expressed that a Memorial Volume in honor of a former president and secretary, Charles Hall Grandgent, who had given the best years of his life to the Association, might eventually appear. Professor James Geddes Jr., 39 Fairmount Street, Brookline, Mass., was asked to receive at his home pertinent material, letters, etc. that parties interested should care to send to him. He was glad to do so. All such material will be gratefully received, carefully preserved, and duly returned to their owners.

SPECIAL CLASSES FOR SPANISH-SPEAKING HIGH SCHOOL PUPILS¹

THE Union High School at Colton, California, of which Donald H. McIntosh is principal, maintains separate classes in Spanish for Spanish-speaking pupils. Institution of these classes seemed desirable because of the large number of such pupils who enter the high school each year. According to Louisa Charlotte Pesqueira, teacher of Spanish, who is responsible for the work, it was made clear to prospective pupils that the segregation was not being made because

¹ From *The School Review*, June, 1940, p. 407 f.

they were Spanish but because it was felt that they could accomplish much more under this arrangement and that the work could be made more interesting to them. In the first year thirty-five pupils were enrolled in the class, and thirty of these continued into the second year. The course has become so popular that during the current school year it has been possible to organize two first-year classes, with some differentiation in the two groups on the basis of the ability of the pupils. Miss Pesqueira is not favorable to permitting Spanish-speaking pupils to skip the first year and be placed in an advanced class in Spanish, as is sometimes done. Her point is that these pupils need a knowledge of the fundamentals of their language and that their deficiencies in language construction need correction before they proceed to the advanced work. In the first year, classes of such pupils cover approximately a year and a half of work, but they are given only one credit for it. During the second year they cover another year and a half of work and are then given three credits for the two years provided their work has been satisfactorily done. Miss Pesqueira reports that both pupils and teacher enjoy the classes. The guidance program of the school permits members of the faculty to choose their own guidance groups, and she is happy to have her group composed of thirty-five of these Spanish-speaking pupils. Understanding their home conditions, environments, customs, temperaments, and general background, she feels that she can encourage them and give them the sympathetic advice which is necessary to bring out the best in them.

DELTA PHI ALPHA

DESPITE abnormal conditions caused by the war in Europe, Delta Phi Alpha, the National Honorary Fraternity in German, continues to maintain its high scholastic standards and to grow. Hobart College, Geneva, New York, was taken in as Beta Phi last spring, making forty-three active chapters. The total membership is now well over three thousand. An annual prize was again awarded to each chapter. This year John Quincy Adams's translation of Wieland's *Oberon*, edited by Professor A. B. Faust of Cornell University, was selected as the prize. Information about Delta Phi Alpha may be obtained through either the National President, Dr. James A. Chiles, Wofford College, Spartanburg, S. C., or the National Secretary-Treasurer, Dr. Edwin H. Zeydel, University of Cincinnati. The organization publishes an annual bulletin, which appears in October.

"CHECKING OUTSIDE READING"

THE questions for "Checking Outside Reading" announced in the October, 1939, issue of the *Modern Language Journal* by Karola Geiger are available in mimeographed form for French, German, Italian, and Spanish at De Paul University, College of Liberal Arts and Sciences, 2322 Kenmore Ave., Chicago, Illinois for 7 cents per copy, 25 cents for a set of four languages.

Reviews

MORGAN, BAYARD QUINCY and WAGNER, FERNANDO, *Deutsche Lyrik seit Rilke. An Anthology*. New York: F. S. Crofts and Company, 1939. Price \$1.50.

It is a fact well known to educators, including teachers of undergraduate college classes, that a story may be ever so interesting, a poem ever so appealing, yet, if they appear in a school book and are assigned as a lesson, many a student's first reaction is resentment. To be sure, this may soon be overcome, but it may mar the enjoyment the student would have had, had he taken the book from the shelf and browsed through it of his own accord. The present volume of modern German poetry, compiled and edited by Professors Morgan and Wagner, is meant to be used in the latter way. Its very outward appearance suggests a book of *Geschenkliteratur*, in spite of Preface, Introduction, a minimum of vocabulary, conveniently placed in footnotes, and the valuable biographical notes at the end of the volume.

The critic who wants to find fault with the choice of poets and poems is immediately disarmed by the editors' reasons for selecting as they did: personal preferences, the wish to appeal to every taste, the inability to obtain biographical material on a number of poets, and the attempt to bring poems that are within reach of fairly elementary students. As to this last reason, the editors may prove to have been somewhat optimistic. The reading of poetry in one's own tongue is often no easy task. "Let us confess," says Rudolf G. Binding in his Introduction to the second volume of *Anthologie Jüngster Lyrik* (1929), "that we cannot really understand poems. We do not understand a tree, a blossom, a fragrance, an ocean, we only give ourselves up to these things." The student of German as a foreign language has infinitely more difficulties before he can give himself up to these things. So, a few more notes, inconspicuously added to the vocabularies at the bottom of the pages, might have been an additional good feature of the book without destroying its character.

The volume covers a wide and not a little bewildering range of authors, fifty-six of them, not only those "since Rilke." However, even the ones older in years, like Rudolf Binding, Richard Schaukal, Lulu von Strauss und Torney, Christian Morgenstern, etc., have remained modern while younger ones, once much acclaimed, have long been relegated to well deserved oblivion.

The place of honor is fittingly given to Rilke, and the book starts off with the poem which may be looked upon as the keynote of the mature Rilke: "Ich fürchte mich so vor der Menschen Wort." It is fortunate that "Der Panther" could also be included, one of the masterpieces of modern German verse, and "Denn, Herr, die grossen Städte sind," revealing the poet's deep sympathy for the city dweller. The authors are arranged not according to fixed "isms," but with a view to grouping together those who show certain points in common, for example, interest in the ballad, a distinct influence of Stefan George, a tendency toward expressionism, and "die neue Sachlichkeit." Among the most stirring poems are those written during the World War. To make the volume more fully representative of recent German poetry, there had to be included some of the Gleichgeschaltete, poets of considerable merit, like Johst, Moeller, Blunck, Weinheber, and a few others who lately have sold or have had to sell their souls. Through careful selection, however, not more than the faintest echo of that deplorable fact can be detected.

The editors have incorporated their evaluations of the authors, and, in many cases, their interpretation of poems in the biographical sketches at the end of the book. It appears that several poems had not been previously published and were sent by the authors to the editors in manuscript form, along with autobiographical notes, which, therefore, represent fresh, authentic, and interesting material. The statement in the notes on Christian Morgenstern that this poet wrote parodies of contemporary writers was often made in his lifetime, but

always strongly repudiated by him. The disease for which Morgenstern inherited a tendency from his mother, and which became apparent during his adolescence was pulmonary tuberculosis, not pneumonia.

The reviewer joins the editors in telling the student: "There is much beauty for you in this volume; it rests with you to find it and make it your own."

HEDWIG LESER

Indiana University,
Bloomington, Indiana

HOWE, GEORGE M., *Elementary German Additional Vocabularies and Supplementary Exercises*. New York: Harper and Brothers. Paper. Price \$0.50.

Dr. Howe's little volume of twenty-three lessons follows almost entirely his procedure in his earlier and larger textbook, "Elementary German." There is one exception; no presentation of grammar is given. Instead, each lesson consists of a vocabulary of between fourteen and thirty-seven entries, a section dealing with cognates of the particular vocabulary and two exercises: sentences for translation into English and sentences for translation into German. The degree of unity obtained in the sentences is quite marked, being limited, naturally, by the fact that a grammar review is used as a basis. The amount of material in the translation exercises is ample.

The vocabulary of the main text is a high-frequency one; that of the supplement not quite so high—a fact that is entirely understandable, since once we get beyond a small core vocabulary, individual preferences, prejudices and aim and scope play too great a part for much uniformity.

If the supplement is to be used independently as a review book, it would have been better to include a section telling which points of grammar are taken up in each lesson so that references to some grammar could be made. Also, if the author had included in the supplement a complete vocabulary of the 400 words of the main text and the additional ones (slightly over 500) of the supplement, the student could have found any word quickly. In the present form he must refer for the old words to the main text or to a dictionary and for the new words to the particular lesson vocabulary in the supplement where the word occurs.

The supplement will lend itself to use in the third and fourth semesters in college and to the fifth and sixth semesters in high school.

A. A. ORTMANN

Lafayette Jr. High School,
Baltimore, Maryland

BURKHARD, OSCAR C., and DOWNS, LYNWOOD G., *Schreiben Sie Deutsch*. New York: Henry Holt and Company, 1939. Cloth. Illustrated. Price \$1.40.

This latest book in the Burkhard series happily combines the two essential features of a successful Conversation and Composition text: a thorough review of grammar with genuinely interesting material for practice. The stimulating reading selections are taken from stories that have become popular in the American classroom, e.g. Kästner's *Emil und die Detektive*, and *Die Verschwundene Miniatur*; Mattheus' *Robby kämpft um seine Freiheit*; Vesper's *Sam in Schnabelweide*; Thoma's *Die Verlobung*, and *Meine erste Liebe*; Sudermann's *Frau Sorge*; etc. The twenty lessons are each arranged according to the following scheme: 1) a reading selection; 2) grammar principles; 3) Fragen; 4) grammatical exercises; 5) idioms; 6) proverbs; 7) composition exercises; 8) translation exercises. The reading vocabulary is admittedly rather large, but the vocabulary of the exercises, according to the Preface, is restricted as far as practicable to the Purin Standard Vocabulary List.

The unusually complete Appendix in itself constitutes a thorough grammar review in outline and paradigm form, with special emphasis on strong and irregular verbs. Of particular interest is a list of more than 200 idioms, arranged alphabetically according to key words. And there is, of course, an English-German as well as a German-English vocabulary.

Schreiben Sie Deutsch will certainly and deservedly win countless enthusiastic friends. But this reviewer regrets that the reading selections themselves are not a little longer, that the *Conversation*, in other words, has not received slightly more stress. And perhaps it might have been better to omit line 10 on page 65, for it arouses without satisfying the reader's curiosity. Finally, the illustrations on pages 10 and 35 must be exchanged. However, the superior work of editing, the attractive format, and the delightfully interesting reading material assure this new text a hearty and lasting welcome by both student and teacher.

ULAND E. FEHLAU

University of Cincinnati,
Cincinnati, Ohio

CARTER, JAMES D. JR., McCARY, BEN C., NOLLET, ANNE-MARIE, *La France d'Aujourd'hui et d'Hier*. New York: American Book Company. Price, \$1.40.

In 1936 a trial edition of the present work was used experimentally; in 1939 the present edition with added material was offered the profession. The original matter derived largely from the *Page des Étudiants*, edited by Mlle. Anne-Marie Nollet of the *Courrier des États-Unis*. This guarantees its vitality and something of a non-academic atmosphere which can be noted even in the first lesson.

Of course books on French civilization are coming along more and more frequently, and they are justified. There is obviously no one right way of teaching so complicated, so vast and so important a subject. The present work is good, and even compared with Denoeu and Chinard stands up well. It covers an enormous amount of factual material, by no means chronologically but in such a way as to insure interest. It describes everyday life—pre-war, of course—from the point of view of *Les repas*, *Dans la rue*, *Les universités françaises*, *Théâtres parisiens*, *La France agricole* and the like. There is even a *Petit jeu: réponses*.

An occasional poem is used to offset the numerous facts. Exercises of many kinds are put in at the ends of chapters, never as the main attraction, but sometimes to test the pupil's understanding of the chapter, sometimes to stimulate further thought.

The vocabulary is nearly complete, around 4,000 items being listed. Numerous photographs accompany the text, but these have no especial artistic value. Short stories are often interpolated, and these have a definite and more obvious humor than we find in most short stories read in French classes.

May I quote the *bon mot* on pp. 10-11, entitled *Les Grandes Familles*:

"Un enfant traverse la rue avec son petit frère. Une dame lui dit: 'Attention, tu vas faire écraser ton frère.' Et il répond: 'Ça ne fait rien, j'en ai d'autres à la maison'."

I submit that any serious reader on French civilization rash enough to offer French teachers such tid bits merits real consideration.

WILFRED A. BEARDSLEY

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Baltimore, Maryland

SAS, LOUIS FURMAN, *Les Grands Savants Français*. New York: F. S. Crofts and Company, 1939. Price, \$1.40.

Recognizing the need for a book which will introduce the student of French to those men and women of science whose accomplishments have added to man's knowledge and well-being, Professor Louis Sas has prepared a not too technical reader which is designed "to meet the needs of students in both the sciences and the arts."

The material for this book has been discriminatingly selected and admirably arranged. Beginning with the 17th century and continuing to the present day, Professor Sas has chosen from each century those scientists with whose work the student should be familiar if he is to have a well-rounded knowledge of all aspects of French culture. From the 17th century he has chosen not only Pascal and Descartes, but also the less well-known, but no less distinguished mathematician, Pierre Fermat. The chemist Lavoisier and the philosopher and mathematician d'Alembert represent the 18th century. The 19th century, though dominated by the genius of Louis Pasteur and of Pierre and Marie Curie, was rich in scientific achievement. Consequently, in the wide selection which has been made of the scientists of that period, there are numbered the physicist Ampère, the chemist Marcellin Berthelot, the naturalist Lamarck, the physiologist Claude Bernard, the mathematician Henri Poincaré, the engineer Ferdinand de Lesseps, as well as Lazare and Sadi Carnot and François Arago. More recent scientific developments are represented in the work of Henry Le Chatelier, Monsieur and Madame Joliot-Curie, Georges Claude, and Auguste and Louis Lumière.

In order to present selections which will be of interest to all students and to offer a variety of language, the material for this book has been chosen from important newspaper and magazine articles and from significant periodicals and books which have dealt with the scientists and their works. As an introduction, a brief biographical sketch is given of each scientist. In many cases extracts from the scientists' own works are included. Most of the articles are strictly scientific or philosophic; others are entirely anecdotal in content. While the student of science will find of particular interest such articles as those on Claude Bernard, Henri Poincaré, Jean-Baptiste Lamarck, and the two excellent articles by Pasteur's son-in-law, René Vallery-Radot, all students will profit by this brief contact with those scientists whose lives exemplified selflessness, devotion and service to humanity.

This is a book which is particularly timely in an age when the interest of many students is centered on scientific development. As an introduction to the work of those scientists whose genius contributed to the renown of France, it provides the type of reading material which should stimulate the student to read more widely in the field of scientific writing. It answers the need for a book which would provide adequate, but not too difficult scientific readings for students of French, for, as Professor Sas says in the preface of his book, "An understanding of the culture of a country involves a study of all aspects of its heritage, the sciences as well as the arts."

MARJORIE PERCY-BOWEN

*Western High School,
Washington, D. C.*

MCMAHON, KRAUSS, CARTER, *Explorations in French Literature*. New York: Thomas Nelson and Sons, 1939. Price, \$2.25.

As the title indicates, this book is planned to introduce the student to the wide field of French literature. The authors have chosen an outstanding group of universal favorites, each representing a different type of literature. In the prose selections are included travel, adventure, romance, comedy and biography.

The material has been well edited. Difficult grammatical constructions and idiomatic expressions are explained in notes at the bottom of each page. These notes contain also geographical and historical information, familiar synonyms of words and phrases, and unusual pronunciations. A very complete vocabulary is found at the end of the book. By placing the notes at the bottom of the page, instead of at the end of the selection, the authors have added greatly to the value of this book. Reading is speeded up and enjoyment of reading is increased.

Selections. 1. *Le Tour de la France par deux Enfants*, by G. Bruno.

Two brothers, aged fourteen and seven, start out from Lorraine in an effort to fulfill the dying request of their father. These earnest, courageous boys wander all over France, becoming acquainted with the geography, history and people of all the provinces. After many adventures, both tragic and happy, they bring their quest to a happy and successful end.

2. *Le Voyage de Monsieur Perrichon*, by Eugène Labiche.

This play is a modern French comedy, in four acts. It is witty and entertaining. Monsieur Perrichon discovers that "It is more blessed to give than to receive."

3. *La Mare au Diable* by George Sand.

"The Devil's Pool" is a simple tale of French peasant life. It is the charming romance of a conscientious young widower and an unselfish young girl of the neighborhood.

4. *La Parure* by Guy de Maupassant.

In the opinion of many critics, "The Necklace" is the most perfect short story in any language. It is so simply, yet dramatically written, that notes are practically unnecessary.

5. *Le Livre de Mon Ami* by Anatole France.

Three episodes have been chosen from this book: "L'Ermitage du Jardin des Plantes," "Les Humanités," and "L'Ombre." In them, France recalls, rather wistfully, some delightful incidents of his childhood and boyhood.

Poems. These include four fables by La Fontaine: "La Cigale et la Fourmi," "Le Corbeau et le Renard," "Le Pot de Terre et le Pot de Fer," and "Le Lièvre et la Tortue." The first two are charmingly illustrated.

The other selections are: "L'Huître et les Plaideurs," a humorous poem by Boileau; "Extase" by Hugo; "Les Matelots" by Gautier and "Soleil Couchant" by Maria de Hérédia.

Songs. The four songs chosen are "Cadet Rouselle," "Le Roi d'Yvetot," "Au Clair de la Lune" and "La Marseillaise."

Proverbs. The twenty-five proverbs are well selected and should be extremely interesting to students.

Appendix. The appendix is the best part of the book. Of course the usual verb forms are given, for both regular and irregular verbs. Then comes the most complete and compact summary of grammar that I have ever seen. Nothing is missing. All those little points, so often overlooked in other grammars, are gathered together and systematically arranged.

I suggest that this appendix be published separately, as an indispensable handbook for every teacher of French. It alone is worth the full price of the book.

V. VESTAL

Macfarland Junior High School,
Washington, D. C.

EVANS, W. HUGO and JONES, J. D., *Prose and Verse Selections from Sixteenth Century French Authors*. New York: F. S. Crofts and Company, 1938. Price, \$1.75.

Although excellent textbooks in sixteenth-century French literature are already available to the American student, this anthology will be received with enthusiasm by many teachers of French. The various passages from Marot, Rabelais, Calvin, Louise Labé, du Bellay, Ronsard, Belleau, Marguerite de Navarre, Amyot, d'Aubigné, Montaigne and Brantôme are extremely well chosen: they are, without exception, highly characteristic of the authors in question. The difficult task of selecting appropriate portions from Rabelais' gigantic and many-sided work has been solved very satisfactorily. The students who read these selections will become well acquainted with many aspects of that unique genius; they will learn to appreciate his delight in words, his gusto for life, his whimsical *esprit*, etc.; they will also know about his zeal for reform and the pessimistic basis of his humor. They will certainly refrain from trying to "label" Rabelais with any *cliché* epithet.

No attempt has been made to modernize the spelling, except for the differentiation between *i* and *j*, *u* and *v*. This may constitute a slight difficulty for some students, but after all a course in sixteenth-century French literature is not a beginner's course. There are very brief, but entirely sufficient notes, in French, and a glossary that gives the modern French equivalent of all obsolete words.

One of the main assets of the book is the introduction which offers, in English, an interest-

ing survey of the whole century. It is well written and clear, complete without being lengthy (23 pages; 253 pages to the whole book); it could almost be called "elegant," although it is built upon the solid foundation of true, unpretentious scholarship.

ROBERT H. ANACKER

*University of Chattanooga,
Chattanooga, Tennessee*

TAPPIN, C. L., and CRAWFORD, D. M., *French Culture*. New York: Globe Book Company, 1939. Price, \$.60.

The authors of this little book present it as a "recapitulation of material already assimilated" and do not claim a scholarly presentation of that material. It is an addition to the series of Globe Review Books and presents its contents in a form too brief for genuine acquisition, but satisfactory for a hasty review to recall to mind information which may have grown hazy in the pupil's mind. The degree of difficulty of the vocabulary fits it for use in second year of high school, but it should prove of interest beyond that point.

Most of the book (which contains 88 pages) is made up of 12 chapters of varying length on such topics as Geography, Industry, Literature, Science, History and other aspects of French civilization, closing with a chapter on Canada. Each chapter opens with a discussion in English of the topic and continues with a repetition of the same material in question and answer form in French, the student thus obtaining a double presentation of the contents of the book. As might be expected in a book of this type, there is an almost complete lack of French style. Several photographs are included; but it is possible that many, to whom this book might otherwise appeal, will note the absence of a vocabulary. While it is true that the French is not very difficult, the elementary student will find it quite discouraging to have to refer constantly to a dictionary. If, however, the teacher makes use of the text for group discussion, this lack will not be so noticeable.

The last six pages contain general review questions based upon the foregoing chapters, also two maps. It is to be regretted that the authors did not include some maps with the section on French geography at the beginning of the book. The text material is for the most part correct, but the reviewer believes that many will question the statement that the Rhône is France's largest river-system as confusing. There are few typographical errors, but some readers will note spellings of French words which do not conform to accepted usage.

A. HAROLD BAGG

*Monroe High School,
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SCHINZ, ALBERT, *Nineteenth Century French Readings*. Vol. II: Realism (1850-1885). Symbolism (1885-1900). New York: Henry Holt and Company. Price, \$2.20.

This is no ordinary anthology such as we are accustomed to using in early literature courses. It is designed to give the student not merely a bird's-eye view of French literature of the latter half of the nineteenth century, but to illustrate it more than adequately in both usual and unusual examples. The present reviewer cannot be said to be reviewing this book; he is merely reporting to the profession that there is another "must" book on the market. No teacher *has* to use this book in order to teach the latter half of the nineteenth century of French literature, but it would be a grave fault not to be well acquainted with it.

It is refreshing occasionally to find an accent wrong (*faïnéantise*, p. 173) or a wrong gender (*la chapitre*, p. 169), for even such trivial slips occur rarely. It reflects credit on Professor Schinz that his note on the *courtisane*, p. 173, is probably not too true. He assigns the popularity of such novels as *Nana* to the desire of realistic writers to show that they "ne reculaient pas devant des tableaux de choses reprouvées par la morale conventionnelle." Perhaps so, but it is

equally true that the public has always liked such pictures, no matter whether they were painted by one school of literature or another, as could easily be shown all the way from Old French down to the contemporary. The public has a vast appetite for reading about wayward ladies, and it matters little whether she be a Manon Lescaut, a Nana or *La fille Elisa*.

It is a particular pleasure for the reviewer to find in addition to the regular Flaubert, Goncourt, Zola and Gautier examples far less ordinary bits such as the Calinot anecdotes, p. 163, *Les prunes*, p. 225, *Albertus*, p. 286, *Ballade des pendus*, p. 342 and many another comparative stranger to the anthologies.

The notes are very good, as are the running introductions (in French), and both give more than the usual detail. Notes at the bottom of the page offer occasional English translations, such as "blood-thirsty rabble" for *plèbe carnassière*, p. 346, "is teeming with" for *regorge*, p. 479.

Bibliographical help to the student is generous and well chosen; it is given regularly before the author is studied, but casual reference to other works is made whenever convenient.

It is good to find here such authors as J. K. Huysmans, who has certainly not been a favorite in college reading since I have observed French courses. Even Anatole France, a perennial favorite in the slightly saccharine *Le crime de Sylvestre Bonnard* and *Le Livre de mon ami* here appears in his unfamiliar *Noces corinthiennes*, p. 613. From these remarks it might appear that the orthodox authors of our college courses have been neglected in favor of the unusual and the exotic. This is not true. It merely happens that here there is enough of both so that a well balanced picture of authors and schools is given as in no other anthology of this period known to the reviewer. This volume would appear to be even better than its predecessor and companion volume on the first half of the century by Professor Schinz, but the difference may be explained by the comparative fertility of the two periods.

A confession is in order. I started out with the idea that here was another anthology to review, and that I could have the reviewer's customary pleasure in pointing out what limited, if not indeed bad taste the editor had in choosing the particular selections in this anthology. I was disappointed in this expectation, but probably there will be other anthologies.

WILFRED A. BEARDSLEY

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Cuentos Hispánicos, edited by John A. Crow. New York: Henry Holt and Company, 1939. Price, \$1.35.

In *Cuentos Hispánicos* the editor has assembled "a collection of short stories and sketches typical of the great variety in this genre in both Spain and Spanish America" with careful attention to our awakening interest in our neighbors to the south and their customs, to regionalism in the mother country, to the idealism of Martínez Sierra, and to the leaven of humor found in Julio Camba, José Antonio Campos, and Horacio Quiroga. A mere listing of the titles of the selections will indicate that though stories of local color predominate, there have been included most of the other types of the short story from the apologue to the prose poem, from the humorous sketch to the tragic incident, the only notable omissions being the detective story, the terror story, and the supernatural, unless it be that ethereal idealism warrants placing Martínez Sierra's *Pastoral* in the last category. Moreover, the stories have been arranged in an order to give a pleasing diet: the local color of Blasco Ibáñez is followed by the psychological apologue of Manuel Gálvez, *Los ciudadanos de Poyasá*; the dramatic incident in *Una Esperanza* of Amado Nervo, by Martínez Sierra's *Pastoral*; the psychological *Naufragio* of Alfonso Hernández-Catá, by three humorous sketches from Julio Camba; Pío Baroja's locally colored love idyl, *Elizabide el vagabundo*, by the humorous credulity of José Antonio Campos' *Los tres cuervos*. Then follow Azorín's intentional sketch, *Sarrió*; the satirical *El profesor auxiliar* of Ramón Pérez de Ayala; the apologetic *El desquite* of Unamuno; Rubén Darío's prose poem *La muerte de la Emperatriz de la China*; the tragic incident, *El hijo*, and the humorous sketch,

Tres cartas . . . y un pie by Horacio Quiroga; Manuel Rojas' psychological study of character in the patriotically regionalized *El cachorro*; the weakly plotted but excellently set *El domador* of Javier de Viana; and finally the stylized *cuadro*, *Un cabecilla* of Ramón del Valle-Inclán. Hence, there is satisfaction for almost every short story appetite and plenty of material to give the reader the emotional background for the understanding of history.

The editorial features of the text leave a few things to be desired. The editor, in order to preclude "too much vocabulary thumbing" has translated in footnotes "many words and phrases which the student is likely not to know . . . but no effort has been made to translate *all* such unknown expressions. . . ." No explanation is made of the means used to determine which words and expressions were chosen for such treatment. It is difficult to comprehend why, for instance, *Está al caer* is not thus translated, and *un día de éstos será* is (p. 5, 11, 19 and 20). Similarly I wondered about the following examples chosen at random:

Translated	Not translated
ladrillos (p. 11, l. 27)	andamio (p. 11, l. 23)
enteco (p. 56, l. 14)	veteada (p. 56, l. 1)
Ahí tiene usted (p. 70, l. 5)	con vistas a (p. 70, l. 9)
fama de fatuo (p. 77, l. 13)	estaba allí de boticario (p. 77, ll. 7 & 8)
nogal (p. 78, l. 7)	hortensias (p. 78, l. 12)
en su esplendor (p. 83, l. 14)	El golfo de Méjico tendrá que ser otra vez conmigo (p. 83, l. 10)
a tientas (p. 120, l. 17)	un a modo de calofrío (p. 120, l. 26)

Though a modern point of view toward the reading text has been in part adopted in the form of the footnote translations, the eighteen exercises are appended to the text in the traditional way, each consisting of eight to ten idioms and a paragraph of disconnected sentences to be translated into Spanish. A series of such incoherent sentences is no doubt one of the best means of teaching our students to translate mere words. In many of the sentences in question the English has a distinct Spanish flavor, and punctuation in conditional sentences has been badly treated. The sentences of Exercise 13, based on Rubén Darío's *La muerte de la Emperatriz de la China*, present a contrast in tone and style which should make any sensitive student wince: "3. She was jealous because her husband had left her for another woman. 4. She burst into tears in front of the statue. 5. She became sad and wanted to revenge herself on her rival." Well and good, but, "6. I don't want you to stick your tongue out until I tell you to. 7. He's a little nearsighted and a trifle deaf." Other carelessly written sentences also condemn themselves.

The vocabulary seems to be complete, with the exception of the justifiable omissions noted in the foreword. In the absence of the inclusion of the article with nouns, genders should have been indicated with greater care: *mano*, for example is marked "f," but *día* and *granuja* are unmarked.

The text is attractively printed and bound, the inner margins being sufficiently wide to permit easy reading. With the exception of the two monuments-of-interest maps of Spain scarcely pertinent to the text, there are no illustrations.

Misprints are few; those noted follow:

Page 2, line 19. *quijades* should be *quijadas*

Page 28, line 24. *centinales* should be *centinelas*

Page 83, line 3. *oficios dades* should be *oficiosidades*

Page 141, line 10. *a la que en él veta* should be *a la que él veta*—with the translation "considered" (?)

Page 153, line 19. *la* should be *al*

Page 169, line 25. *sonerta* should be *sonreta*

Page 193, Exercise 4, sent. 12. *Or* should be *of*

Page 129, wrong footnote.

The minor faults in the editing do not destroy the value of the work and should not deter

anyone from using it; Dr. Crow has contributed an extraordinarily interesting and significant selection of stories to our textbook material. Everyone interested in Spanish American literature should be especially grateful to him for enabling us to enjoy and evaluate the *genre* as treated in Spanish America on the basis of similar types of stories produced in Spain. The text does much to make possible the presentation of resemblances and differences in the two larger civilizations represented and should therefore be a valuable connecting link in proceeding from Spain to the Americas or *vice versa*. I hope that the editor will realize that the adverse criticisms are simply the result of the consciousness of my own sins of commission and omission and of my desire to help make every vehicle for teaching Spanish of the greatest possible use to our students. The text contains one of the best collections of stories and sketches that I know. No doubt students will agree, for the modern, the humorous, the sophisticated story are well represented.

STUART CUTHBERTSON

University of Colorado,
Boulder, Colorado

BIAGGI, ZELMIRA, and SÁNCHEZ y ESCRIBANO, F., *English Translations from the Spanish. 1932 to April, 1938*. Stonington, Connecticut: Stonington Publishing Company, 1939. Price, \$.50.

The compilers of this pamphlet have added another to the list of bibliographies of translations from the Spanish. (Earlier works of a similar nature are listed in a footnote on p. 3 of the bibliography of Biaggi and Sánchez y Escribano.) They have introduced into their collection some titles of works translated before 1932, but not included in previous bibliographies. They take no account of works by Spanish-American authors. In their introductory remarks Biaggi and Sánchez y Escribano state that there may be omissions. Nevertheless they list one hundred and ten authors from whose works translations have been made. There are also a few anonymous works in the group.

The names of the authors whose works have appeared in English during the last few years are arranged alphabetically. Whenever possible both the Spanish and the English title are given. Then follow the name of the translator, the publisher's name and the date of publication, if such information is available.

At the end of the bibliography there is an index arranged according to *genres*. This index might be more detailed, because the uninitiated for whom it has been made could read through it without finding the desired material. For example, Piñeyro's name appears under the heading *History and memoirs*, but the student not acquainted with Spanish literature, yet interested in it as a part of his comparative studies, is not told that Piñeyro's is a history of Spanish Romanticism.

This bibliography of Biaggi and Sánchez y Escribano is, however, a carefully constructed and most useful work which should receive the support and commendation of those interested in furthering a knowledge of Spanish literature among the readers who are obliged to depend upon a translator.

A. C. JENNINGS

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New York, N. Y.

Diez Comedias del Siglo de Oro, edited by Hymen Alpern and José Martel. New York: Harper and Brothers, [1939], Price, \$3.50.

This excellent edition of ten representative plays is a measure of the progress made during the present century in the interpretation of Spanish literature of the Golden Age. The purpose of the editors has obviously been to make the reading of the plays a pleasurable experience, and the publishers have cooperated admirably by presenting the work in clear type and a con-

venient format. The plays, which represent dramatic production from about 1585 to 1650, are as follows: Cervantes *La Numancia*; Lope de Vega, *Fuenteovejuna*, *La Estrella de Sevilla*; Tirso de Molina, *El burlador de Sevilla*; Castro *Las mocedades del Cid*; Mira de Amescua, *El esclavo del demonio*; Ruiz de Alarcón, *La verdad sospechosa*; Calderón, *La vida es sueño*; Rojas Zorilla, *Del rey abajo, ninguno*; Moreto *El desdén con el desdén*.

There are short chapters on the history of the *comedia*, bibliographies, notes on versification, biographies of the dramatists, and lists of problems for special study.

A considerable knowledge of Spanish is presupposed, the notes being for the most part limited to concise translations of archaic words and constructions and the explanation of historical and mythological allusions. More assistance might have been provided for certain common but elusive words like *bizarro*, *despojos*, *empleo*, *ley*, *obligación*, *peligro*, *satisfacción*, *signos*, etc. Dark passages are not consciously shunned, one may suppose, but the editors never admit that there are difficulties! The critical reader will however find them. In *La vida es sueño*,¹ for example, notes are needed to explain *en calma* (l. 130) = forsaken, lonely; *campean* (l. 631); *ideas* (l. 669) = *delirios*; *y en todo* (l. 709) = *también*; *daño* (l. 1135 and l. 2366) = danger, harm. In *El desdén con el desdén*, an interpretation of the song, *Olas eran de zafir* (p. 827) would be welcome.

There is one excursion into etymology and that is a howler: *Seo* in *Seo de Urgel* (p. 781), is not an abbreviation of *señor* but is a Catalan word derived from *sede(m)*; compare *The Holy See*. On the same page we are asked to pronounce *Fox*. According to one native consulted, it is pronounced like the French proper name Foch(*sch*), or the *x* may be pronounced as in *fenix* (*ns*).

No exact information is provided about the texts chosen for reproduction. Old methods of textual reconstruction have fallen into disrepute of late, but there can be no objection to reproducing an edition, howsoever selected, printed during the lifetime of the author, with corrections of obvious misprints. The editors are aware of the best texts now available, except in the case of *La vida es sueño*, but they seem to have used any edition conveniently available. It is incredible that Calderón should be responsible for such a cacophonous repetition of *flores* in Segismundo's soliloquy as:

Nace el arroyo, culebra
que entre flores se desata,
y apenas, sierpe de plata,
entre las flores se quiebra,
cuando músico celebra
de las flores la piedad,
que le da la majestad
del campo abierto a su huida:
¡y teniendo yo más vida
tengo menos libertad! (p. 615, ll. 153-162)

For the second *flores* read *rosas* and for the third *los cielos*. There are other faulty readings in this play, as for example, *roban* for *tocan* (l. 63), *que* (l. 67), and mispunctuations (ll. 86, 92, etc.). The text of *Del rey abajo, ninguno* is also unsatisfactory, and at times obscure: l. 328 read *a pracer*; l. 468 *Llámala*; l. 469 *me abrasa* for *me pasa*; l. 1065 *Tilón* for *Faelón*; l. 1073 *vivo* for *uno*; l. 1079 *sus* for *seis*; l. 1331 *Yo* for *No*; l. 1364-5 *Que venga el día espero*; l. 2037 *confiese*; l. 2341 *sé* for *te*, and so on.

Stage directions are modern and unnecessarily ample. Some warning should be given the student somewhere about the simplicity of the old stage and how the text therefore differs from that of modern plays. Some lead, however brief, in the matter of literary appreciation might also be offered.

In matters of versification the editors walk with a sure tread. Stanzas are marked off and

¹ For this review, which must be brief, critical examination has been concentrated on sample pages chosen from the last three plays.

attention is called to metrical peculiarities of various kinds. On p. 725, l. 786, and p. 258, l. 726 substitute *Oceano* for *Océano*. It is often so stressed in verse.

Despite such minor defects, inevitable in so large a work, this is a very creditable publication. It will encourage students to explore further a rich field of dramatic literature, and even experts will learn much from two such competent editors.

M. A. BUCHANAN

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Toronto, Ont.

ARJONA, DORIS KING, and ARJONA, JAIME HOMERO, *A Bibliography of Textbooks of Spanish Published in the United States (1795-1939)*, Ann Arbor, Michigan: Edwards Brothers, Inc., 1939. Price, \$3.00.

This Arjona *Bibliography of Textbooks* is going to prove invaluable to Spanish teachers who have been wishing for years that they had the time and energy to do some such task themselves. From now on with a minimum of effort they will be able to keep their personal bibliography of textbooks up to date, secure in the thought that there are no yawning gaps behind them. The user should be cautioned, however, that the inclusive dates of the title, 1795-1939, do not mean December 31, 1939, but rather some month, probably in the Spring of 1939. In proof of this statement, one could point to the "School Texts" (among them, this *Bibliography*) briefly described in the December 1939 number of *Hispania*, where Mr. M. S. Donlan lists several 1939 publications not mentioned by the Arjona *Bibliography*, but received by him early enough to be included in this issue. The only criticism implied in this warning is that it would have been helpful either to date the preface, or else state within the preface just when the work of adding titles ceased. On this score, the majority of publishers fail to cooperate by putting a date in the catalogue or on the title-page, apparently in order to avoid having their texts "dated"; but fortunately the year of copyright is usually there to settle the problem.

The divisions of this *Bibliography* are as follows: Editions of Single Works; Anthologies; Readers; Grammars; Composition Books; Conversation and Phrase Books; Phonetics and Pronunciation; Commercial and Technical Spanish; Histories of Literature; Exercise and Workbooks; Tests; Bibliographies; Dictionaries, Word and Idiom Lists; Books on Methods; Spanish Club Manuals; Music; Periodicals; Maps, Games, Gadgets; Publishers; Index of Authors, Editors, Artists and Composers. There is no table of contents, but the division is indicated at the top of each right-hand page. Certain textbooks that were prepared with a twofold purpose in mind, or a double market in view, are classified according to the major interest, but they are also given in a short-title list at the end of the section devoted to their minor interest. For instance, the Grismer-Arjona *Second Spanish Grammar and Composition* is classified under Grammars, but is also mentioned at the end of the section on Composition. In general these cross references by title suggest the proper section to consult without turning to the index, but how much simpler it would be if each entry in the *Bibliography* had a number! On page 158 a cross reference is made to the Giese-Cool *Spanish Anecdotes* and to the Grummon-de Noriega *Tres Meses en México*: are they readers, composition material, or what? It is very disheartening to see a blind cross reference to numbers 101, 143, 150, etc., though this may be necessary in a work like the Palfrey-Fucilla-Holbrook *Bibliographical Guide to the Romance Languages and Literatures*; but in the Arjona *Bibliography*, a number given in addition to the short title would be a great convenience and very slight additional expense. In the second division, Anthologies, are included not only collections of works by two or more authors, but also volumes by a single author (e.g., Martínez Sierra, Moratín) that contain more than one work. It would appear more reasonable to change the title of the first section to read: Editions of single works, and works by a single author; for although it is true that the excellent index lists every mention of every author, it would be more convenient to find all volumes of Benavente on page 5 instead of being obliged to check page 33 as well. In this same first section are noted the two Holt editions of Lope's plays, but no mention is made of other annotated editions that are

handy for class work: I refer to Dr. W. L. Fichter's *El castigo del discreto* and Dr. M. M. Harlan's *El desdén vengado*, published by the Instituto de las Españas, Professor R. Schevill's *La dama boba*, and other texts of this type that are not put out primarily as textbooks by commercial publishing houses, but that are, nevertheless, equally valuable to the teacher.

Certain titles have neither publisher nor place (*Divided Proverbs*, p. 182; Floyd, p. 183; etc.) and certain essential works are not listed although they might conceivably be used as textbooks in courses on method: T. E. Oliver's *The Modern Language Teacher's Handbook*, Heath, 1935, C. H. Handschin's *The Teaching of Modern Languages in the United States*, Washington, D. C., 1913, the "Coleman Report," etc. A final omission that seems particularly unfortunate just at this time is the failure of the authors to indicate just what Spanish American titles are included. It is a mistake to carry the line of demarcation so far as to say that certain books are not Spanish, they are Spanish-American, or to list them as something apart, as Portuguese or Catalan, but it would have been very helpful in the index to list the Spanish-American titles together. As it is, unless one looks for a special author in the index, there is no way of determining what works of Spanish-American writers are available in textbook form.

The number of items under Grammars is appalling even when one realizes that they comprise types all the way from Berlitz and I.C.S. to Spaulding's *Syntax of the Spanish Verb* and Ramsey's *Textbook of Grammar*. Since the only way to locate a particular grammar among the 225 entries is alphabetical, why could not that part have been left to the index, and the more significant chronological arrangement be employed? Then the grouping would have revealed the pioneers, the faddists, the middle-of-the-road men, and perhaps even the rise and fall of interest in Spanish, and would have served as the basis for a nice little historical article on grammar as a reflection of taste and teaching methods in the Modern Language field!

The above criticisms, somewhat minor on the whole, are offered in no carping spirit, but rather as possible improvements on a good job well done. The neat clear page, the freedom from errors, and the careful index are pleasing features that are much enhanced by the litho-printing, far superior to the usual mimeographing. Such an example of book-making suggests that if lithoprinting has been neglected in the past, it might well be utilized in the future as a comparatively inexpensive medium for publications in our field.

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• Books Received •

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Centralight. Published quarterly by the Extension Department of Central State Teachers College. Mt. Pleasant, Michigan, March 25, 1940. Vol. 10, No. 1. Foreign Language Number.

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- Lowe, Lawrence F. H., *Spoken French*. New York: Henry Holt and Company, 1940. Price, \$1.00.
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